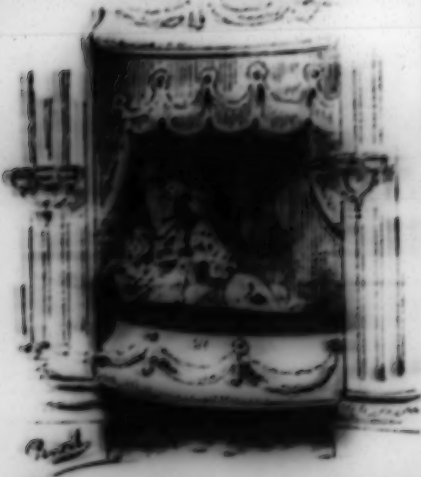


At the Theatres.



When Dave Graham took his seat in the leader's chair at the Comique Monday evening, there was a crowded house to applaud him vociferously. The boxes were occupied by people of fashionable appearance, and a vast number of large bonnets bobbed up serenely in the parquet, indisputably indicating to the late-comer that there was a goodly sprinkling of professionals in the house. The critics (so called) were on hand in full force, some of them—with a commendable desire to lend *clat* to the event which opened the regular Fall and Winter season—actually wearing clean collars and tolerably spotless cuffs. Every seat in the orchestra was occupied before the curtain rose, and a fringe of standees hung about the back. The balcony was densely populated. The gallery—the paradise of the bootblacks and newsboys—was jammed. The entire audience was on the tip-toe of expectation, the best of good-humor prevailed, and so far as the front of the house was concerned everything looked auspicious for Harrigan and Hart's effort.

Everything and everybody was received with applause. The band's overture, which rang in some familiar Mulligan Guard strains, awakened enthusiasm, and the xylophone solo was rapturously encored. John Queen and Mrs. Yeamans, respectively as Mrs. Dublin and Cordelia Mulligan, received an ovation, the latter especially being honored with marked attention. This was her return to the old boards after an absence of one season, and the din raised by the people when she came on showed very plainly that she has suffered no change in their regard. A basket of flowers was handed her over the footlights, and ladies in the boxes threw their *corsage* bouquets at her feet. It is seldom a middle-aged actress, who has neither the bloom of youth nor its attendant beauties to commend her, is the recipient of such voluntary tokens of affection from the public, and Mrs. Yeamans is to be congratulated on the enjoyment of a popularity fairly earned and built on a lasting foundation. The appearance of the actor-manager was the signal for another great tumult. Then, as Harry Fisher, John Wild, Michael Bradley, Gertie Granville and the other favorites came on the scene the plaudits were repeated with undiminished warmth.

It was pleasant to renew acquaintance with our old friends, Dan and Tommy Mulligan, Captain Primrose, Lochmuller, McSweeney and the rest of the familiar characters with which we were first made acquainted five or six years ago, and the old fun created by the conflicts and complications resulting from the several *contretemps* in which the Skidmore and Mulligan organizations participate was greeted with as much hilarity as if it were entirely new. The characteristic local hits—some of which were slightly remodelled—took immensely and the comedy ran along to its end with an accompaniment of incessant laughter. The piece has undergone considerable alteration in places, several of the scenes having been lengthened out and others condensed. On the whole the old version was the better, but the new one contains just enough of novelty to relieve any tedium that might have attended a performance of a farce with the smallest details of which nearly all our theatre-goers are intimately cognizant.

The members of the company, from Harrigan down, acted with vim and kept the ball rolling briskly. The new exponent of Chaplain Pater, George Wood, was not a good exchange for Billy Gray, whose loss was the only depressing feature of the entertainment. Miss Granville was the true embodiment of the frisky, slangy, down-town girl, and her flesh-colored Jersey in the ball-room scene created a sensation. The scenery was of course capital, for Witham painted it, every feature of local character being faithfully illustrated by this talented artist's brush. The march of the Skidmores produced the old-time delight, and he old songs were relished with a will. The new ditty, "We're all young fellows, bran new," is coarse, and as it hasn't the attractive melody which Braham usually infuses into his work, it will not become popular.

The Mulligan Hall will run as long as it draws; after it has finished another revival of an old success will be put on.

A change was made in the cast of *The Rajah* at the Madison Square Monday evening, which was an eminently important one, inasmuch as it concerned the representation of the chief character in the comedy-drama. Mr. H. Pitt took Mr. Clarke's place, appearing for the first time in the titular role. The original *Rajah* was so admirable that the task of filling his place was neither pleasant nor pro-

moting to contemplate. But if Mr. Pitt had any doubts or fears as to the termination of the experiment they were proved to be groundless by the result. While in some respects Mr. Pitt fell a trifle short of his predecessor, in many essentials he improved on him. Mr. Clarke showed a good deal more ability in depicting the tender side of Wynnot's nature and in the love scenes (the delineation of the gentle passion is this actor's forte) than Mr. Pitt; but the latter fairly carried away the honors in illustrating the composure, sang-froid and serene superiority, which are really the principal features of the part. In the matters of accent and dress he also excelled Mr. Clarke. For the proper personation of an Englishman an English accent is necessary. The speech of the actor whose performance we are discussing is that of the well-bred Englishman. Mr. Clarke's pronunciation is decidedly American. In dressing the character Mr. Pitt does such garments as Wynnot very probably would have worn in India, from which country he is supposed to have just arrived at the beginning of the play. In this he is certainly correct, as a gentleman travelling from a hot climate would not be likely to have on hand a large assortment of fashionable London garments ready for immediate wear. Wynnot is an officer in her Majesty's service—it is only natural, therefore, that on returning from the Indian duty he should be bronzed heavily. It is in details like these that Mr. Pitt demonstrates that he is a careful, conscientious, thoughtful artist. The other members of the cast are as clever as usual, the recent people, including Mr. Harrows—who plays Mr. Whitfin's part—having worked into the harness. The houses have been uniformly good, but crowded assemblages are not to be expected, even in an iced theatre, in August.

The Westons' Return.

A MIRROR reporter had an interesting chat, Tuesday evening, with Mr. and Mrs. Weston (Eddie Elslser), who were found in luxurious apartments at the Hotel Dan, where they are resting after a fatiguing sea voyage. Their first tour abroad was thoroughly enjoyed. Mrs. Weston is looking well and feels greatly improved.

"After playing Hazel four years with only four weeks rest, you may imagine I enjoyed my first real vacation. While away, although not seeing everything theatrical, we saw all the best. The most interesting to me was the performance of *Fedora* by Sara Bernhardt, which is truly great, and no character that she has assumed has been so powerfully portrayed. Of course, we went to see Henry Irving—indeed, saw him three times—in *The Bells*, *Lyons' Mail* and *Much Ado*. Expressions of surprise arose at first regarding Mr. Irving's actions, which later I declared awful; yet, after becoming accustomed to them, one appreciates, especially when viewed in conjunction with the perfect stage appointments."

"If Mr. Irving," said Mr. Weston, "brings the scenery with him that he has been using, New Yorkers may expect a great treat."

Then he graphically described some of the scenes. Here Harry Lee called in, and just in time to give his opinion that Americans would look upon Irving in the ridiculous light, and laugh and deride his mannerisms. Mr. Lee joined the Westons in London, and journeyed with them through France, returning home in the same steamer.

"Impulse," said Mrs. Weston, "we saw very well done—an improvement on the representation at Wallack's. In fact, all the good acting over there is very good."

"And what do you think of your new piece?"

"I think it very good. *La Justice* is entirely different from anything I've appeared in, and I'm glad it is, for then it won't be said, providing I make a success—a continuation of Miss Elslser's success of the *Hazel Kirke* order. I have two new plays; the other I'm not at liberty to name yet. Mr. Brooks has made some good suggestions concerning the effect of the final scenes in *La Justice*, and they have been acted upon. It is thought Bernhardt's version of the play, in which she appears Oct. 1, will be altered in the same manner. I leave for the seashore to-morrow, where I shall further rest and study new ideas and effects."

Mr. Weston explained at length the wonders of *Excelsior*, which he thinks will astonish us. His party was present at a grand wedding at Notre Dame; saw an excellent performance of the Danicheffs; was at Edouin's opening, and heard Lillian sing.

"Edouin's success at the opening was not what you would call booming. The English will have to see the piece several times to understand it. Now, they won't see through *A Bunch of Keys* at all. They know nothing of our hotel life. My advice is that the whole thing had better be explained on the programme. We admired the Eden Theatre very much, while the Grand Opera House is magnificent. Paris is very nice for a short stay; one tires of it. It is too ephemeral, too much glare and glitter. Now, I like London, for there you find solidity. But we are all glad to get back to New York, which is the best place after all."

The directors of the Cincinnati Dramatic Festival are discussing the feasibility of erecting a suitable building for the express purpose of therein storing the Festival scenery and properties.

The Musical Mirror.



Lily Post fills the part of Prince Methusalem very well indeed, leaving nothing to be wished for in the way of acting as compared with Miss Cottrelly, and much to be grateful for as far as singing is concerned. The exquisite finale to the first act, which was to some extent marred by Miss Cottrelly's lack of voice, gains immensely by the change of cast, and Miss Carson does her part very nicely indeed, and looks perfectly ideal. Miss Post has made a very rapid advance in her arduous profession since the time, now some four years ago, that she made her first appearance upon any stage as Josephine, in that most prolific of prime donne operas, *Pinafore*, in Haldwin's Theatre, San Francisco, and then and there achieved a success that amply justified her pursuit of operatic honors. Miss Post was at that period a very pretty, ladylike girl, with a voice like a nightingale and a *mise en scene* manner that carried her far into the sympathies of her audience. She afterward played with the opera company under the management of Charles E. Locke, at the Bush Street Theatre, in the same city of San Francisco, of which Emilie Melville and Annis Montague were prime donne absolute; Miss Post, prima donna comprimaria; Miss Paulin, prima donna di mezzo; Mr. Turner, Mr. Hatch and Mr. Bockel, tenors; Mr. H. Peakes, basso; Mr. Caselli, lately deceased in Australia, buffo, and Mr. Oscar Weil, composer of "The Music of the Passion," *Pyramus and Thisbe*, a comic opera, which will be played early in the Fall, was general and musical director. We have heard most opera combinations in England, Australia and America, but never but once before have we known a troupe of singing actors so clever individually and so efficient collectively. The *Pirates of Penzance* was by far the best rendition of that charming extravaganza that we have seen, and the *Chimes of Normandy*, by Planquette, a worthy companion piece, will never be forgotten by those who heard it. Mr. Weil is a musician of consummate ability and sterling culture—beyond a doubt the most creative of our American composers, and as a critic and journalist is no less competent. Under his care and direction this company attained a degree of accurate proficiency rarely to be met with even in Europe—more rarely still in independent America. Miss Post, therefore, it will be seen, was trained in a good school. Mr. McCarthy, who plays the character part of Feuerstein in the present production of *Prince Methusalem* at the Casino, was the original in this model company, and worthily sustains its reputation. The two bandits, Messrs. Schroeder and Barbara, who have attracted public attention by their characteristic acting, are also graduates of the same school, which was an example to all opera companies. Although like all mundane institutions, the moment the master hand was lifted it went to the demerit howlows, as Mantalini has it.

Too much praise cannot be given to Jesse Williams for the excellent orchestra he has organized, and the training of the chorus. We opine that he takes the *tempi* sometimes a trifle too slow, notably in the overture and the first song of the Princess; but he is a capital drill-master and a steady, reliable conductor. Were it not for the acrimoniously stupid text which, to a sad degree, nullifies the efforts of the noble army of martyrs who are tortured by its coarseness and vulgarity, the present production of *Prince Methusalem* would be second only to that we saw in far-off California, which must, by reason of its aesthetic completeness and mellow tone, always hold the first place in our remembrance. We do Mr. Wilson all credit for his heroic and successful struggles with the wretched cackle given to the Duke; but we should have thought that his own innate feelings of a decent man would have prompted him to discard such low variety dive blackguardism as the Langtry verse of his song, the "Dotlet on the 1," which, most assuredly, he should not let insult the better part of the audience by its low personality.

The rehearsals of *Zenobia* go bravely on under the careful direction of Signor Novellis. The composer, Mr. Pratt, is in town supervising the rehearsals. *Ar de ar!* for Novellis: "We had rather be a toad and live on the vapors of a dungeon"—than a man condemned to conduct another man's opera, and that other man standing by the while. We should recommend Mr. Novellis to hold his own, and

remember that if Mr. Pratt should prove to be too presumptuous, Mr. Pratt must be set down upon—mentally, not physically. There is no doubt, by the way, that the music of *Zenobia* is good music carefully written, and the work of a sound and thorough musician; but whether it shall prove to be effective music that will "catch on" with a mixed audience, is another question—not so easily answered. Mr. Pratt has moments of genuine inspiration, but he does not seem to hold on to a good opportunity when he has got it in his hand, and his good opportunities are not so plentiful that he can afford to throw them aside unimproved. But all this is premature and born of lack of matter. We shall see week after next what the true inwardness of *Zenobia* may be.

The Best Comedians of the Old School.

At the time set, the Ambitious Amateur found the Veteran Playwright seated in his bower at Central Park, holding spread upon his lap a large quarto which showed at its opening a brilliantly colored picture of a gorgeously dressed female.

"This is one of our modern dress actresses," said the ancient dramatist. "That dress must have cost not less than five hundred dollars. Under the old school, when the text was thought more of than the toggery, that character would have been costumed for something like fifty dollars. Now-a-days, on the production of a new play, the principal feature dwelt on is 'elegant costume,' 'magnificent wardrobe.' 'Worth' is busily engaged on five new dresses for Miss Flambaskily, a change for each act."

"Were there no costumers in the earlier days?"

"Yes, a few regular theatrical costumers who worked for the theatre, by the j.b. In many cases the ladies made their own dresses, as was, perhaps, the case with such accomplished housewives as Mrs. Vernon, who figured potentially as Lucretia McTabb, in *The Poor Gentleman*, and Mrs. Wheatley, who represented so well and for so long a period the matrons and elderly ladies of standard dramas."

"Have we improved, do you think, sir, by substituting sumptuous attire for simplicity?"

"Far the other way," spoke up the Ancient Playwright. "The more attention demanded from the audience to the dress, the less interest bestowed on the character and the play itself; although I must add that the ladies of the old school were scrupulously considerate as to neatness and propriety. They dressed in character whether they made much or little display as costumers. For example, than Ellen Tree, who was very happy in domestic comedy, such as *Lovell's Wife*, and the embodiment of lady-like toiletting; also, in a no less eminent degree as an actress, there was no more lovely vision than the graceful and gracefully-attired ballad vocalist, Miss Rosina Shaw. To these we may add the famous soubrette of Mitchell's old Olympic, Mary Taylor, who stepped upon the stage as prim and plump and pleasant to look upon in her handsome face and tidy person as a full-fledged and well-fed quail upon the wing."

"Were there no theatrical 'beauties' who required 'priming' up?"

"I remember one, Mrs. Gurner, who flourished, to the admiration of all love-seeking youth and bald-headed bachelors, the Mrs. Langtry of that day; but her dresses were always within the bounds of ordinary expense and usage. Mrs. Gurner was solely regarded as a beauty and was of no account as an actress."

"New York was rich in the last generation with comedians, was it not? Pray, who was the foremost?"

"I would name, as first in genuine comic genius, James Browne, who has, within a few years, died in this city, at the end of an alley, at an advanced age. His line was eccentric comedy, to which he imparted a variety, an abandon and poignancy of business unequalled by any other humorist of the stage. His hits were *Jaques Strop*, in *Robert Macaire*, with his immortal snuff-box and time-tattered bandana; such characters as Gregory Grizzle in *My Old Wife* and *Young Umbrella*, and *Dazzle*, in *Boucicault's London Assurance*."

"Where do you place Burton, sir?"

"Second at least; not so riant nor so facile in the comic *esprit* as Browne, but broad and rich and holding his own against all comers in *Aminidab Sleek*, *Captain Cottle*, *Dr. Olopad* and the vagarious *Toodles*."

"To whom, sir, may I ask, do you give the third place on your select list?"

"To William Mitchell, for many years manager of the old Olympic Theatre, on Broadway."

"How did his style of acting compare with that of Burton?"

"An absolute contrast. While Burton was all abroad, like a barrel on the ferment, Mitchell was close and considerate as a bottle of the best Madeira; he was quiescent, but delightfully mirth-moving. He predominated in such roles as *Jacob Earwig*, in *Deaf as a Post*; *Grandfather Whitehead*, with delicate touches of pathos, and an old soldier in a *Saratoga* burlesque of the *Revolutionary* times."

"How about the comedians of the old Park?"

"For a long time Henry Placide held the sway there. He was a hard-finished classical actor. Everything with him was precise and point-de-vue; often taking pieces laid in the time

of the first Napoleon—an odd corporal, an enigma, etc., favored by a French intonation, which belonged naturally to Mr. Placide, who was of French origin. For years Placide was the American model of classic comedy. Contrasted with him was J. H. Hackett (father of our late Recorder Hackett), whose specialties were such parts as *Nimrod Wildfire*, the humor of Kentucky; and by way of Shakespearean indulgence he frequently presented an excellent version of *Volpone*."

"Who would you name as the greatest general comedian of this day?"

"In a limited range, James E. Murdock, whose *Misfit* in *The Innocent* was indubitable, in the true spirit of the old English comedy—*débouaîné*, sparkling and elegantly jovial. In these qualities he had a brilliant predecessor in James W. Wallack, in such personations as *Ruy Blas* and *Mazzarini*, besides successful inroads upon the legitimate comedy."

"I suppose, as in the case of the old tragedians, there was a shoal of lesser lights, not so luminous, but still visible to the naked eye?"

"Not all lesser, either. Although obscured by time, more than one made a bright dot upon the theatrical sky. For instance, you never heard of Jack Winans? I thought not. Well, he was in his day a prime favorite on the Bowery side, flourishing alternately at the old Chatham and the old Bowery."

"What was his range of character?"

"You can judge when I give you, as an example, where, in a scene in a local play, the two principal persons, a couple of Eastside swells, are on the stage, entertaining themselves with very lofty high-faluting talk, who, on going off, having given no heed to Winans—who is present as a tattered Catharine Market loafer, known as *Porgy Joe*. Greatly cast down by this neglect, *Porgy* turns toward the swell gents, and in a voice sounding the very depths of despair, and turning his flank in favorable position, whines forth: 'I say, gents, is nobody goin' to kick me?'"

"A genuine low comedian, I should say."

"Even so. On the same stage (the old Chatham), and perhaps on the same night, I have seen acting together two genuine sons of Momus of the first order, one of whom is gone to another world, and the other remains, a most conspicuous figure on the stage of this."

"Who, sir, are these wonders you speak of?"

"The two half-brothers, Charles Burke and Joseph Jefferson, the latter then a mere lad. Never did two actors on the American stage possess and display legitimately more of the *bona fide comica*. Burke may be said to have been all accomplished, a musician, a linguist, a dancer and an actor, in all of the first class. In the same line, but perhaps as greatly endowed in other directions, is the present distinguished survivor, Joe Jefferson."

"There were other gifted sons of laughter, I presume?"

"Aye. Among them was Peter Richings, of the Park, the exquisite, great in such characters as *Tarradiddle*; John Fisher, noticeable for his spherical face, including eyes, mouth, and general outline, all of the rotund order; Harry Perry, who promised to be the best walking gentleman on the stage, cut off early; George Jordan, for many years the juvenile hero, ranging as of late years have Montague and others of that ilk. But there is a greater than all these to be named."

"Who can that be? I am getting anxious."

"One of the most perfect comic actors that ever appeared on the American boards—Tyrone Power, the Irish comedian, who was lost on the steamship *President* on his return voyage to Europe in 1841. His forte was such Irish characters as *Sir Patrick O'Plenipo*, *Teddy the Tiler*, the poor soldier in *The Happy Man*, to all of which, whether in high or low life, he imparted a finish, bon-homme, felicitous brogue and genial air that have never been equalled in these latter days. No one could deny to Tyrone Power a first prize among the Best Comedians of the Old School."

Knowles and Morris' Plans.

A reporter detected Manager Edwin F. Knowles on Monday in the Domestic building in the act of contracting for some cathedral-glass windows, which are to embellish the auditorium of the Brooklyn Grand Opera House. The gentleman, in reply to a question, expatiated glowingly on the prospects of the handsome theatre which he directs in conjunction with Theodore Morris.

"We expect, and with reason," said he, "to do a much larger business this season than last. We have made extensive alterations in the house which improve its appearance a good deal; our bookings comprise a list of the best attractions on the road."

"What will be your opening bill?"

"We have made arrangements with Augustin Daly to open on Sept. 1, with *Pique*. The cast will be an exceptionally fine one. Mrs. Agnes Booth has been engaged to play *Mabel Renfrew*. It will be her first appearance in the role, and this added to the fact that she has not played in Brooklyn in eight years should make the event one of importance. Sydney Cowell will act *Raitch*—her old part—and the rest of the cast will include Charles Wheatleigh, Walden Ramsay, Fanny Reeves, J. A. McDowell and others. *Pique* will be presented nine times, after which *Divorce* will be put up. Georgia Cayvan is to do *Fanny Ten Eyck*, and the *Pique* cast, together with Henry Miller and myself, will be seen in the other parts. *Divorce* is to be kept on one week. After that the tide of regular attractions sets in. Both productions will have the advantages of Mr. Daly's personal supervision."

The Giddy Gusher



ON OLD BOYS AND FORGIVING BLONDES.

The recent London papers state that, in addition to receiving a decree of divorce from Lydia Thompson, that cheerful old party, Alexander Henderson, had married a sixteen-year-old girl, the niece of the late E. A. Sothern. This marriage had been declared null and void by the British courts; but what sort of laws for bigamy have they got over there? Paul de Kock once wrote a very delightful story called "The Adventures of a French Bachelor," but when history gives us a "Memoir de Henderson," that learned effort of Paul will be eclipsed. Aleck has been on this subject for so many years that memory fails to hold the work of one decade.

He turned up here with his Thompson troupe at Wood's Museum and electrified New York with a first taste of British burlesque. He was a thin, blonde, cadaver of a man as far back as that; and when we heard of the infatuation of various females for him it was quite a matter of wonder how he captured so many lovely creatures. The man who holds the reins of management, even if he be game-legged and pot-bellied and pudding-headed, has a marvellous attraction, we all know; but women who didn't want engagements and were not the style of article used in Aleck's show ran after him. There was the tall and stately Edith Chellis and the equally tall and stately Rose Massey, and there was the piquant and beautiful Lydia and the velvet-voiced Polly Markham—they were publicly paraded as bound to his chariot-wheels, and the scores of masked batteries he had about town would fill a column.

But Lydia lived and loved and suffered, and at last had her great reward. She was taken out by the man she had seen wringing women's hearts continuously for years and years and was married to him. This did not secure him or give her a monopoly of his services by any means; but it gave her a degree of tranquillity her perturbed spirit had never known. However, this state of things was short-lived, and when I was last in London they were living separate, and she was praying for death if she couldn't have Alexander.

Edith Chellis, grown a big, burly British blowabell, still maintained a deep regard for him, which was fostered by an occasional visit. And, great Caesar! how he had treated her. Yet she forgave him. Do you remember the letter business? He had written Edith a cord of love-letters, and had then forsaken her. In her desperate strait she consulted a lawyer and a good *experte* was one of the first features of the programme. The wily Alexander was equal to the situation. He enlisted the services of no counter lawyer; he put on his hat and his sweetest smile and went round to see her. He took a new lease of love; he spent the whole afternoon exercising his blandishments. He took her out to supper and fed her with soft glances and soft crabs, and his wine and Delmonico's wine mingled their seductive efforts till Edith walked on thrones.

Then he carted her back to her home, and they sat down by their fireside once more, too sweet for earth's dull precinct.

Conversation drifted on till Edith mentioned something in one of old Aleck's letters.

"My darling, I never could have written that," exclaimed the repentant lover.

"But you did, my love."

"It's impossible."

"I can prove it."

"Oh, no," and the besieged female ran to a secret drawer in her trunk and brought forth the sacred and important pack of letters. She hastily ran them over till she selected the right one. Henderson acknowledged his error.

"Ah, my beloved. How long and well I have loved you," murmured the arch deceiver.

"Read this." And together they re-read all the fervid utterances of the past.

"I have written you a great deal more than I ever did any other woman," says Alexander. "And I have carefully preserved every line," says Edith.

"You can't if they are all here."

"Every scrap you ever wrote is here, and it isn't so very much," pouted Edith.

"It's quite enough, and a d—d sight too much," energetically exclaimed Mr. Henderson. And with a movement like a cat he flung the whole bundle upon the blazing grate and caught the astonished Edith in his arms. As the last letter shrivelled into ashes he flung her

from him, and telling her to "Go to law as quick as you please now; you have my full permission," he snatched up his hat and coat and dashed out of the house and never saw her again for years.

Think of a woman forgiving an episode like that; but she did. And so Lydia forgave and forgave, till forgiveness became as much her business as singing and dancing.

Last year the festive Aleck lost the use of his legs, and went to the Derby on his four-in-hand, actually tied on the box-seat. They just lashed him on as they do the monkeys in a circus, and put the reins in his hand, and he sat up like a Stoughton bottle and drove out to the races.

This Summer he has been lifted in and out of his brougham, and has been accompanied in his rides by a fair-faced little school-girl, hardly in her teens. Strangers would take the pair for grandfather and granddaughter, before thinking them father and daughter, so great a disparity was there in their ages. But behold, when the truth came out this poor little child and this ancient old sinner were man and wife; or, as much man and wife as Lydia's marriage certificate will let 'em be in London.

What changes a few years bring, and especially to theatrical people. When the Thompson party came here first, in the earliest cast of fiction, there was Lydia as Ixion, and Harry Becket as Minerva, and Markham as Aeneas, and Weber as Mercury, and Harland as Jupiter, and Kate Logan as Juno, and Alice Logan as some other immortal. Becket is dead; handsome Kate Logan is dead; Alice is in an insane asylum, incurably mad; Weber is doing the cheap and awful Masepea business in the Far West in the minor theatres. Once in a while I see a lot of teeth and a red shawl at the theatres, and that's Ada Harland. And while ago I was snowed up in a small town in Pennsylvania, and saw the Two Orphans billed. I couldn't be made much more wretched than I was, so I concluded to brace the Orphans as well as the elements.

The hall was a miserable one, lighted by kerosene lamps; benches without cushions formed the luxurious seating capacity for perhaps a hundred and fifty, and about thirty people availed themselves of the privileges, and such another performance of the Orphans no one person, let alone thirty, ever saw before. There couldn't have been more than six people in the company. The Chevalier doubled and did Pierre, and the Doctor did the Prefect, and, as near as I can recollect, poor old Markham did both Orphans, the outcast and the Sister of Charity, who tells her little lie. I sat near two hawbucks, who chewed a paper of tobacco in each act, and heard one of 'em say to the other when Markham was on the stage: "That gal is a snide. I seen a pictur' of Portine Markham that Merritt brought from York. She was no such such as that." And this bucolic critic was what Markham had lived for.

At the last Henley Regatta, Lord Londesborough took a theatrical party on his steam-launch for a three days' racket. There was an *opremiere* (of course), Kate Girard and Nelly Bromleigh and Kate Forsythe and Emily Duncan and a score more of the prettiest actresses in London; and among the old women on board were Mrs. Herman Vezin and Mrs. John Wood and Lydia Thompson (with her twenty-one-year-old daughter). Mrs. Vezin and Mrs. Wood are antiques, and more antiques; but Lydia, in a gray silk dress and hat and parasol and boots and gloves, was the sweetest, freshest, prettiest woman on board; so said half a dozen Americans, one of them Johnny Raymond; and if he doesn't know what is pretty and young and fresh, then no one does.

But there's poor Lyd sitting up reading accounts of the annulling of her husband's marriage with a bread-and-butter school-girl. It's hard lines and ought to teach women on the stage a much-needed lesson; but it's no easier to teach them than any other kind of female.

Sothern's relatives are just now having awful luck. Here's his niece in this affair of Henderson's, and here's his stout young daughter Eva in a terrible scrape not unconnected with Kylie Bellew and an unfortunate little baby.

The rumor was awhile ago that the unhappy mother and child were both dead—perhaps that were the kinder fate of the two—but they are alive, and that's about all. Oh! this is a sad world, and partial paralysis is all that is dealt out to the Hendersons. It would be much more evenly balanced if the meting out of earthly rewards was left to

THE GIDDY GUSHER.

A Winter's Tale.

As has been announced in these columns, the feature of Rose Eyring's tour this season will be the production of *A Winter's Tale* on a scale of spectacular magnificence. The elaborate mounting of the Shakespearean drama has for some seasons occupied the attention of Henry Irving, and as he is to give American theatre-goers a taste of his art in the Fall, there is likely to be a mild craze among the well-bred and critical for this kind of stage display. As Miss Eyring's ambition has tended in this direction for some time, she could not have selected a more fitting season for carrying out

her purposes. A *Winterson* reporter had a chat with Mr. Cyril Scott on the details of the production in which that gentleman said:

"The *Winter's Tale* with spectacular effects will be a novelty to most play-goers, and the present combination system affords opportunity to make a careful selection of the cast. Miss Eyring will have a very fine company, and the play will be most elaborately put on. The scenery is from the brushes of Gaspari Mander and J. Collins. A portion of the cast will be as follows: Hermione, Rose Eyring; Leontes, Edward Arnest; Polixenes, Lewis Baker; the Clown, Sidney Drew; Paulina, Helen Lewis; Perdita, George Knowlton; Mamillius, Winnie Shannon. Officers of the company will be Messrs. Daniel Hart, F. Armstrong, C. Williams, C. Shields, White, Le House, Rollier, and Mrs. Shannon and Marion Bernard. Miss Eyring hopes to make a hit in the statue scene."

Professional Doings.



—We present here a very correct likeness of Eva G. Barker, a pretty little woman who plays soubrette and light emotional parts very nicely. Miss Barker will be remembered wherever the Summer Boarders appeared last season. She is the *fiancee* of a popular young Irish comedian.

—Florence Elmore has been secured for Her Atoneement.

—Louis and Alice Harrison are at the Point of Pines, Mass.

—Roland Reed goes to Michigan for a week's fishing this month.

—Dan Frohman speaks of spending a few days in the country.

—Agnes Herndon is starring in *Led Astray* in San Francisco.

—W. J. Chappelle will be advance man of Leavitt's Giganteans.

—John H. Havlin is busily engaged on his new theatre in Cincinnati.

—James J. McCarty and E. La Croix are to go with Her Atoneement.

—Mr. and Mrs. William Dell and child are engaged for Her Atoneement.

—John T. Burke and wife, and Lizzie Creese, are summing at Pamapo.

—Janaushek will close an extended tour in Kansas City the last of this month.

—Dan Shelby, C. E. Blanchett and C. H. McConnell have arrived in San Francisco.

—The Griffin family sailed on the *Arizona*, Tuesday, to join Mary Anderson in London.

—It is mooted that Mrs. Pappenheim will be a member of Mapleson's Opera company.

—Mr. and Mrs. Louis F. Howard go with one of Brooks and Dickson's Romany Ryes.

—Minnie Maddern has a beautiful country-seat near Cincinnati which she calls Allendale.

—Modjeska's company begin rehearsals on August 20 at the Grand Opera House, Chicago.

—An American Marriage, Celia Logan's new play, is being tried on the Providence dog this week.

The Abbott Opera company will open the handsome new Opera House at Duluth, Minn., on Sept. 5.

—W. G. Hunter, Jr., late manager for Ada Dyas, will act in that capacity for the Ulmer company.

—For the first time in twenty years, all places of amusement in St. Louis were closed on Sunday night.

—Roland Reed's company in *Cheek* will be much changed this season. Harry Barfoot will manage the stage.

—W. H. Power left last Thursday for Detroit, where W. J. Scanlan's company begin rehearsals shortly.

—Jennie Yeamans has a new twenty-sheet poster in yellow and black that is one of the largest and neatest.

—Charles A. Titus, William Leyden and George Francis are engaged for Brooks and Dickson's Romany Rye.

—William Seymour and wife (May Davenport), of Boston, have returned from an extended tour of Canada.

—Ed. Marble's new play for M. R. Curtis will be called *Samuel on the Road*. It is to be a continuation of Curtis' success.

—Frank Farrell was wine and dined six times by his friends of the Continental Guards during his sojourn in New Orleans.

—C. W. Swain has been engaged for Emmet's company, which completes it, and Manager George Wilton disappears for a time.

—Esau D. Taylor, master of properties with Rice's Surprise Party, is to lecture at Hornellsville on "Mining in the Far West."

—Max Freeman, Wesley Sisson and several other Madison Square young men were dined Wednesday on the U. S. steamer *Minnesota*.

—David Belasco is prolific. Besides directing several productions, he is at work on a new play of his own, entitled *May Blossom*.

—Lizzie Evans, under Havlin and Callahan's management, will play Fogg's Ferry at Richmond, Ky., during the week of the Madison County Fair.

—Robson and Crane open in New England on Sept. 17, but have not yet fixed upon the place. The company will rehearse in Boston week of Sept. 10.

—George A. Dickson, the manager of the Grand Opera House, Indianapolis, has been doing the Eastern watering-places. He arrived in New York yesterday.

—Adolph Brunsell is engaged for *Strictly Business*.

—Hughy Dougherty's comical play will be played from the Square after to-day.

—Colonel Keys has severed his connection with *Naught on*. Phil Glomonds succeeds him.

—T. J. O'Sullivan goes with Gus Williams and Elvie Seabrook with Sanger's *Naught on* Keys.

—Fert's Comic Opera company will be the initial attraction at the Grand Opera House, Cincinnati, 27th.

—Gus Kirker, musical director at the Thalia last season, has been engaged by E. E. Rice, but not yet played.

—Manager Chase left Monday for Holyoke and Boston to further arrangements for the coming *Winterson* rehearsals.

—Frank Mayo will open his season at the Walnut Street Theatre, Philadelphia, on August 25, with *Daisy Crockett*.

—Modjeska played in San Francisco on Tuesday at a benefit for an orphan's charity, appearing in *Mary Stuart*.

—Rose Lide will tour in *Reddy's Luck*, opening at Galveston, Texas, Sept. 9, under the management of Z. N. Benson.

—After playing a preliminary week in the small towns of Indiana, Minnie Madden will formally open in Chicago on the 27th.

—Havlin's Opera House in Cincinnati will be formally opened Sept. 17, with the Hans English Opera company as the attraction.

—Edwin F. Mayo will be in *Jessie Yeaman* support this season. He proposes to star next season in his father's play, *Daisy Crockett*.

—M. B. Leavitt will have three companies in the field—the *Giganteans*, the *Romany Rye*, and the *All Star Specialty* companies—all of which will open near New York.

—Edward Kendall has had two offers for this season; but as they were not to his taste he declined both. He dresses well, has a good presence and wishes a juvenile position.

—The success of the *Corinne Merriemakers* in Worcester and Providence has been so flattering that return dates have been arranged for the weeks of August 13 and 20, respectively.

—The Cartland-Murray company is playing a Summer season in the Northwest, making its headquarters at Sheboygan, Wis., and giving performances there and in neighboring towns.

—W. S. Walker, last year with Roland Reed's *Cheek* combination as press agent, has been engaged by Manager Charles Ammel to perform the same office for the Josephine Riley troupe.

—Rice's Surprise Party will play four weeks in Boston, opening on the 27th. It is hinted that a second Party will be sent out, the present Pop being swallowed up by the one-week stands.

—To-night (9th) Marsh's new Opera House at Oshkosh, Wis., will be dedicated by the Hans English troupe. The *Bohemian Girl* is to be given, and the troupe is to remain several nights.

—W. G. Davis rejoins Joseph Murphy as manager. He has been managing the Zoo Gardens, Toronto, this Summer. He does not manage a theatre in Toronto this Winter, after all.

—Manager Hastings, of the Boston Bijou, left for Europe on Saturday. He is in quest of costumes, etc., for *Cymbria*. The orchestra of the Bijou will have three violin soloists this season.

—The Thorne Black Flag combination was expected to arrive via the Erie last night from its successful tour to the Slope. Ed. Thorne is said to be about \$15,000 richer since Goodwin withdrew.

—Charles B. Hanford, after a month's sojourn at Saratoga, Niagara Falls and Binghamton, N. Y., has returned to his home in Washington, D. C. He will be in the support of T. W. Keene.

—The Richmond-Graham company, under W. W. Kelly's management, will open at the Windsor Theatre on the 27th. The next stand will be Baltimore, and then the company plays South to Texas.

—Forepaugh's and Barnum's Circuses are drawing dangerously near to each other. The mutterings of war are already heard. The pigmies of the sawdust arena are waiting for the giants to hug.

—W. J. Ferguson will open a week earlier than at first announced. He plays week of 27th at Ford's Opera House, Baltimore, but keeping his date of Sept. 3 at the Twenty-third Street Theatre.

—Abe Erlanger, one of the best ticket-sellers in the business and for ten years in the theatres at Cleveland, is on the Square, having severed his connection with L. G. Hanna, of the Euclid Avenue Opera House.

—Denman Thompson plays his first two weeks' way down in Maine. On Sept. 21 he jumps from Lowell, Mass., to Indianapolis, opening there on the 24th for one week. He hasn't an open date from Sept. 3 to April 16.

—Charlotte Thompson does not do *Etelka*, Kate Claxton having secured the piece. The two pieces she will try will be *Queen and The Romanoff*. She opens a three weeks' season at the Twenty-third Street Theatre on Sept. 24.

—Frank Losee and M. C. Daly leave John A. Stevens' Second Love company at Kansas City on the 21st of September, where the company closes for rest and reorganization preparatory to opening the regular season at St. Louis on the 9th.

—Emma R. Steiner, director of music and the stage with Rice's Opera company, is at liberty 'twixt now and Sept. 10 to prepare companies for opera. Her forte is quick work. Miss Steiner can be addressed at Steinway Hall.

—The Grand Duchess is to be added to the Merriemakers' repertoire, with Little Corinne as the Duchess and Mose Fiske as General Blum. A feature will be the Dudes' chorus from Virginia, with Corinne as the Little Duke.

—Scott's Calamity Jane company, under the management of Alex. R. Webb, opens at Rolla, Mo., on the 27th. Cora Van Tassel is the star, supported by Edwin Young. A menagerie, *a la* Frayne's *Mardo*, is an adjunct of the Calamity.

—C. B. Bishop is endeavoring to cancel his St. Louis opening date—Sept. 2. He had expected to play the following week at the new Caliscon, Cincinnati; but it will not be completed in time. If he finds it impossible to break with St. Louis, he will be compelled to put in a fortnight of one-night stands on the way to Baltimore, where he opens in *Strictly Business* on Sept. 24.

—Private advice says that *Edith* is not expected to sail yesterday for the Continent, but to go to his Summer place in Maine.

—Mathilde Clarke is giving her last season during the Summer at the Grand Opera House. She has not yet signed for the season.

—Miss Goodrich and Misses Williams added an entertainment to the *Winterson* series, but have remained in the city to the surprise of some.

—James and Julia Seabrook have their names here, but expect to leave for the Grand Opera company at the beginning of the opening.

—Charles and Louise Seabrook have been engaged for Sanger's *Naught on* Keys. The company will play *Naught on* in St. Louis, Mo., and then to St. Paul.

—T. W. O'Leary, son of Judge O'Leary, of the Ohio Supreme Court, will have a business management of *Winterson* in the city.

—The *Winterson* season will open on Tuesday night, 14th, at the Grand Opera House. The scenery for this place is from the *Winterson* Harry Henry.

—Frank Cove, manager of *Leavitt's* *Winterson*, has the season fixed with the company for about three weeks. He will remain in St. Louis until Sept. 1.

—Alfred Benson has been engaged to play *Winterson* for St. Louis, Mo. He is at present doing a *Winterson* gallery work for the Museum.

—John H. Russell has withdrawn from the *Winterson* management and will return to the *Winterson* management.

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PROVINCIAL.



SAN FRANCISCO.

JULY 31.

At the California Theatre the *Pauling* troupe, with *Angela Daly's* New York co. out, has done some good work and good business. The co. engaged itself to the different cities with good results. Last night *Pauling's* English drama, *The Queen*, was produced. The comedy element is almost entirely ignored in this play. This morning's *Pauling* was told in their garden. *Adelphi* has proved itself to be gifted with depth of feeling as well as possessed of childish simplicity in her language. The *Union Square* co., 12th St. Theatre, has done well. On Friday night *Canille* will be given for *Miss Ganger's* benefit. On Monday, 6th, *Agnes Brandon* begins an engagement at the *Baldwin*, opening in *Leid*.

York was revived last night at the Grand Opera House to a fair house, with *Grimes*, *Henry Arling*, *W. D. Thompson*, *Phoebe Davies*, *Charlotte Little* and others in the cast. On the 6th a double bill will be the feature at the Grand, consisting of *Bartley Campbell's* drama, *The White Slave*, in conjunction with *Connelly and Hawkins' Minstrels*.

Connelly's Minstrels still hold their own. Their programme is like Christmas since—merry, spicy and rich in flavor.

Henry Ward Beecher will be with us about the 25th. *San Francisco*, the musical genius, has been tendered a benefit prior to his departure for Europe. *Marcus M. Henry* has it in charge. The programme, which are composed in gold, are very pretty, and many volunteers are named thereon.

Callender's Georgia Minstrels, after their *Baldwin* engagement, intend visiting Germany under *Gus Frohman's* management. *Gus* is at present in town. *Olga Brandon* will shortly take a Sunday evening benefit at the *Grand*, attempting the role of *Mlle. Marco* in *The Marble Heart*. *J. R. Grimes* and wife, *Phoebe Davies*, leave on shortly for the East to accept an engagement. *Sol Smith Russell* is booked for the *Bush Street Theatre* 4th. I clip from *Figure* the following regarding him: "Sol Smith Russell writes to *Figure* that his experimental trip over the Northern Pacific Railroad with his play *Edgewood Folks* has been completely satisfactory. He played in Helena, Montana, June 27 to 30 and Seattle July 1 to 5. He opened in Portland, Oregon, July 16, and since his letter the *Northwest News* commends the performance in high terms. It says the support is uncommonly good, and that the play is given with a perfection of detail to which Portlanders are, as yet, unaccustomed. Sol has captured the Portland people, and his business is very big. Mr. Russell opens in this city at the *Bush Street Theatre* on August 6, being the opening attraction for the revival of the dramatic season at that theatre under *Leavitt and Hayman's* management."

Don Costello's Nickel-Plate Circus is billed for Portland, Ore., July 27, 28 and 29. Then it heads this way. *Billie Deaves* will spend a portion of her summer vacation here with her people. *Jake Shattuck*, it is rumored, will be the treasurer at the *Baldwin* during the *Callender* engagement. *Jake* is a good fellow and well liked. *George Woodhouse*, it is reported, will visit us next November. The *Big Four* take into themselves a benefit at the *Standard* 3d. *Annie Fiske* returned East on the 24th. *Henry Arling* had a benefit at the *Grand* on July 24 which was not as well attended as it should have been. The people organized for a stock co. at the *Baldwin* to follow *Maudie Granger* will consist of the following: *Henry Arling*, *George Woodhouse*, *George Adams*, *Charmaine Wilkins*, *Willie Simms*, *W. A. Brady*, *M. Foster*, *Adela Waters*, *Ada Deaves*, *Fanny Young*, *Olga Brandon* and *Agnes Brandon*.

Maudie Granger's interests on the Coast will be looked after by *Marcus M. Henry*. She visits us in January, *Maudie* makes her reappearance at the *Baldwin* 17th in *Mary Stuart*. The proceeds of the performance to be given for the benefit of the *Children's Home*. *Janauachuk* and co. arrived from Portland on July 24 and left on the 26th for Oregon, en route East. *Neil Burgess* did well in the interior. *George Woodhouse*, it is said, intends producing his new play, *Jaques Mortier*, written for him by *Louis Nard*, shortly in this city. *Will White*, brother of *Henry Rattusbury*, now with *Rice's* co., was tendered a benefit Sunday afternoon last at the *Market Street Theatre*.

NEW ORLEANS.

For some weeks past evident signs of discontent and dissatisfaction among the members of the *Orleans* party at *Spanish Fort* have been noticeable, and matters culminated toward the end of last week by the disbanding of the troupe. Circumstances and recrimination among the amateurs here of course have been in order; but surely any one attached any blame to *W. N. Salter*, the proprietor of the resort. Many thought this breaking up would be the end of the *Fort* performances for the summer, but Mr. Salter, anticipating the difficulty, had already entered into negotiations with the *Norcross* Opera co., then playing in St. Louis, and the bright, cool little opera house was only closed for a few nights. The first performance of the new co. took place last with *The Tyranny* as the attraction. This is an Anglicized version of *La Traviata* D'Argent, but is not nearly so attractive. It affords but few opportunities for the members of the co. to display their abilities. *Miss St. Quentin*, the prima donna of the troupe, is an admirable actress and a good vocalist, though her singing has been somewhat marred by the effects of a severe cold. The troupe is not so short of the services of a good tenor, which must, however, be filled before the production of the next opera (*The Children of Normandy*) a week hence. *Mary Mahon*, of the *Orleans* party, had been engaged to remain, but at the last moment decided to stay. Many of the old co., however, do remain, among them *Carlo Tordani*, the able leader of the orchestra, who has become quite popular here. *Hattie Starr*, second lady of the *Orleans* party, is also still here, and reports that it will take the *Orleans* party in time for the change of bill. A few nights ago a fire occurred in the engine room of the theatre, and all the electric light apparatus was destroyed. Since then the management has had to return to kerosene for illumination. This will only be a temporary stop, as measures are being taken to remove the electric apparatus. Large audiences have been the order of the day. *Edna Gould*, *Carroll* and *Ross* are still here, and are expected to remain until the pleasure of the audience is fully gratified.

It is said the *Orleans* Comedy co. are still here to entertain the audience. The large

auditorium is slightly filled by lovers of light opera. The performance is a very smooth one, and the respective parts generally well taken. *James Sturges*, the comedian of the party, will be the recipient of a benefit 3d, when the third act of *The Minstrels* will be given in addition to *Pauling*. It is said Mr. Sturges will shortly leave for the North. It is understood that *Ellie Taylor* is in active rehearsal, and will be the next opera produced. *Harry Brown* is still here doing concert duty for his attractive and talented new wife, *Rose Temple*.

Maggie Conway, one of our amateurs, left the city a month or so ago to join a co. which was to support *J. T. Ward*, but on reaching New York found the whole thing a hoax, and joining the *Continental* 4th did *Mell Picher* in their tableaux for the remainder of their tour. She has lately secured engagement with the *George Kendall* troupe, whose season begins about the 15th in Chicago. It is to be hoped her second venture will prove more successful. *Connelly's* test show has closed its doors, and the test is rated by *Connelly* for one week. The letter in *now playing* *Connelly's* *Colubine*, with *Professor Johnson*, the comedian, to large audiences. The letter has been such lately, and was attached with severe spasms a few nights ago while on the stage.

The variety co. at *Minchburg* is receiving favorable comment from visitors to that attractive old resort. Mr. *Salter* has tendered the free use of his large hall, the *Casino*, to the *Brotherhood of Telegraphers* for a benefit ball to be given by them 4th. *Miss V. Nelson*, a young lady of this city, who made a decided hit as *Mary Edwards* in an unusually strong amateur performance of the *Tichen-of-Lavie* Man a short time ago, has been offered a good position in the co., supporting Mr. and Mrs. *Chambers*, and has signified her intention of accepting it. This young lady, with some practical experience, will, I believe, become a very clever actress.

Everything is in readiness for the opening of the season at the *Academy of Music* 9th. This cozy theatre has been thoroughly renovated, and is now in "apple-pie order." The *Stratigates* inaugurate the season of 1894-5. At the conclusion of the summer season at West End it might not be a bad idea for some travelling curiosity-show to buy the variegated advertising-certain and there. It would do to illustrate the style of drop-curtain used by our inland country cousins "a many years ago." The patrons of *Spanish Fort* do not think it a good idea for Mr. *Salter* to reserve all available seating and hearing room, and charging extra for its occupancy. *Florence Valliere* a member of last summer's *Criteria* Opera co. at *Spanish Fort*, left for New York last week after a short and pleasant visit to her friends in this city.

PHILADELPHIA.

Although rapidly approaching the opening night of the season of 1894-5, at many of our theatres there is just at the present writing a dearth of news.

Walnut Street Theatre: Will open on the 25th with *Frank Mayo* in *Davy Crockett*. Managers *Fleishman* and *Hall* thus anticipate the opening of the theatre, and Mr. *Hall* carries out his old predilection and choice of Saturday as a first night. The work of renovation at the *Walnut* has been progressing rapidly all summer, and is now nearly completed. The exterior of the building presents a handsome appearance. A strong list of attractions has been secured. The engagements include *Edwin Booth*, *Annie Pixley*, Mr. and Mrs. *W. J. Florence*, *Collier and Rice's* and the *Boston Opera* co., *Brooks and Dickson's* *Parisian Spectacle*, *Fanny Davenport*, *Charles Wyndham* and his *London* co., *Kiraly Brothers' Spectacle*, *Robson and Crane*, *W. E. Sheridan*, *John T. Raymond*, *Augustin Daly's* New York co., *Heats of Oak*, *W. J. Scanlan* and other prominent comedians.

National Theatre: Opens for the season 25th. The *White Slave*, *Bartley Campbell's* production, the initial attraction.

Chestnut Street Theatre: Will open 25th, with *Ada Gray* in *East Lynne*, to be followed Sept. 3 by *Brooks and Dickson's* *Grand European Spectacle*, the ballet for which leaves France this week.

Arch Street Theatre: Will throw open its doors on the 25th. *McSorley's* *Inflation* will be the first attraction.

Bijou Theatre: Reopens 24th.

Arch Street Opera House: Open Sept. 10. *F. E. Rice* will give comic opera as the first attraction of the season. It is regarded as highly probable that this house will be devoted to the production of light opera, comic and buffo, in a style of completeness equaling the efforts of New York and Boston managers. Negotiations are now pending to that effect. The house is being remodelled, and when finished will be a very attractive theatre.

Eleventh Street Opera House: *Carnegie's* *Mistress* will open for the season about the 25th. In the main the co. remains the same as last season.

Summer Briefs: August 27 and Sept. 3 have been named as dates for the reopening of the *Lyceum Theatre*; but it is now said that the season will not reopen until Sept. 10. New scenery is being painted for the stage of the *Chestnut Street Opera House*, *Walnut Arch* and *Chestnut Street Theatres*.—At the *Walnut* all the old canvas—and there was an abundance—is being rooted out.—The *National Theatre* has worked hard for first-class attractions, and has succeeded. The list booked is splendid and the theatre now ranks well.—Great preparations are being made by Managers *Zimmerman* and *Nixon* for the production of the spectacular play at the *Chestnut Street Theatre*.—The marriage of *Manager Colville* and *Eme Russan* in this city was a quiet affair and took place at the parsonage of the *Green Street Presbyterian Church* on Thursday last, the Rev. Mr. *Richards* conducting the ceremony. The bride and groom passed the afternoon at *Belmont Mansion*, *Fairmount Park*, and the evening at the *Masoner's Garden*, and at both places were entertained by Mr. *Tagg*. *Colville* did not need any notice to the local papers, but some one of the reporters got wind of the affair and rang up *John Donnelly*, of the *Lyceum*, who was one of the wedding party, in the wee small hours of Thursday night, and on Friday morning full particulars were given in the press. The bride, at the *Masoner's Garden*, was the centre of attraction and much admired.

CLEVELAND.

Haltnorth's Gardens, on *Woodland* avenue, about fifteen minutes ride from the centre of the city, is the only place of amusement now open. The gardens this season, under the management of *Dan Catoir*, have suddenly come into popular favor. The attractions already played were very good, and the patronage has warranted the booking of some first-class concert and opera co. for the remainder of the season. The changeable weather during week of 27th kept many from enjoying the series of concerts by the *Seventh Regiment Band*. *Kemp's* *Ladies' Orchestra*, during the past week, have done moderately well. They will continue the attraction till the 15th, when a good card will be offered, viz.: *Boston Comic Opera* co., for one week. *Hungarian Gypsy Band* 2nd, two weeks.

Palatka's Theatre on the new Park is nearly completed. Work will begin upon the stage Monday. Fresh electric lights will immediately be placed in position and the work of finishing the interior pushed ahead day and night.—*Charles Collier*, of the *Union Square*, was in the city last week.—*Barren* shows here with—*Treasurer Earlsinger*, of the *Facile Avenue*, and *Treasurer Shannon*, of *Academy*, came under public notice not long since by settling a dispute on the street with *Saltsick*. *Shannon* had his feelings mortally offended by being spoken of in connection with *Kitty's* Fourth

of July 4th, and *Earlsinger* alleges that *Shannon* spoke very disrespectfully of *Manager Hanna*.—*Chamney G. Palmer*, who has been in the city since *Lillian Spencer* closed her season, has signed to serve *Bartley Campbell's* *Silence* co. in the capacity of associate manager. The co. open the season in *Providence* Sept. 17.—The *Nelson Dramatic* co. have engaged *Irene De Forest* of this city for the season. The lady left 4th to join her co. in Chicago.—*E. P. Alexine* will give his assistance in the production of *Haydn's Creation*, in *Salem*, O., 2nd.—A concert for the benefit of the striking telegraph operators at *Tabernacle* 5th.—*Dora Hennings* left for New York 6th.

BOSTON.

Bijou Theatre: The *Minstrels*, with *N. C. Goodwin, Jr.*, as *Prince Lorrain*, attracted large audiences, who extended hearty welcome to the popular comedian. As can be expected, Mr. *Goodwin* made the character very amusing, the many original bits of business and the imitations introduced creating much at laughter and applause. It seems to be the aim of all who undertake this character to see who can introduce the largest number of amusing incidents and ludicrous situations, while the music of the role is made a minor consideration; and judging from that point of view, the interpretation of the unfortunate *Prince* by *Nat Goodwin* will compare favorably with any of the conceptions of the part presented in this city, if laughter and applause are to be accounted criterions of success. *G. A. Schiller* acted *Rocco* in the conventional manner, and I was pleased to find that he refrained from introducing the many puns which *Rocco* of late have costumed the character. *Seah Crane* received the favorable impression created upon his former presentation of *Pippo*, and *Rosa Stella* entered fully into the spirit of *Bettina*, acting and singing with a vim and energy that proved most enjoyable. *Augusta Roche* presented the character of *Frederic* in a careful and praiseworthy manner, very agreeable to her many admirers. The *Mascotte* was placed upon the stage in the same careful manner in regard to details which marked its former production at this theatre, the chorus also deserving praise for its commendable work.

Boston Museum: *Billie Taylor* was presented with a cast including *John Howson*, *George Wilson*, *Ed Marble*, *George Parks*, *Walter Hampshire*, *Marie Jansen*, *Anna Gunther*, *Elma Delaro* and *Heaven Dayne*—a cast numbering among its members names more proficient, probably, in the art of acting than in singing, yet, nevertheless presenting the opera in a most satisfactory manner, as attested by the large numbers present during the week, and the hearty appreciation of the audiences. Mr. *Howson's* acting and make-up as *Ben Barnacle* met with deserved approbation, and the same can be said of *George Wilson* as *Sir Mincing Lane*, this gentleman introducing many original bits of business which met with much favor. The character of *Christopher Crab* is somewhat out of the line of *George Parks*, and his attempts to be amusing were not altogether concealed; yet his work was deserving of praise. The pleasing appearance and agreeable singing of *Marie Jansen* met with much favor, this lady and *Misses Delaro* and *Gunther* winning hearty applause for the pleasing manner in which they sung the numbers allotted to them. The numbers introduced, "The Silver Line" and "Where Can He Be?" proved to be among the most entertaining features. The costumes and mounting of the opera, as well as the singing of the chorus, are entitled to much praise. This week the *Chimes of Normandy* will be produced, with *W. T. Carleton* as the *Marquis*, *Helen Dineen* (her first appearance here) as *Germaine* and *John Howson*, *George Wilson*, *Marie Jansen* and others in the cast.

Oakland Garden: Rooms for Rent, by *C. H. Smith's* Comedy co., proved a very amusing entertainment, attracting large and well-pleased audiences. The comedy is of the light nature and material, proving so popular throughout the country, and is full of amusing situations and incidents. The *Vivian Sisters* introduced songs and dances, which met with favor, and other members of the co. introduced specialties, which proved very entertaining. This week the *Merriemakers* present *Bijou* and *The Magic Slipper*. The co. includes, besides *Little Corinne*, *Jennie Kimball*, the popular vocalist and actress; *Dora Branscombe*, *Sadie Parker*, *M. W. Fiske*, *Harry Mills*, *Frank Hayden*, *Harry Woodbury*, the *Olympia Quartette* and others.

Boylston Museum: Large audiences during the week. The programme presented many good attractions, among the prominent being *Fox and Ward* and *Frank Morton*, the popular vocalist.

Items: Dr. *Lathrop*, manager of the *Windsor Theatre* and the *Boylston Museum*, has returned to the city after a vacation, and expects to work hard this season counting the receipts from his two theatres.—The *Park Square Garden* will open this week with *Rose Sanger's* *Burlesque* co. The first part will introduce ladies on swings.—*Manager Hastings* has sailed for Europe.—A gentleman who has been visiting at *North Conway* informs me that *Harry Bloodgood*, while out riding out there one day met with an accident, a buckle on the reins striking him in the eye, inflicting a severe wound.—*William Harris* has returned from New York.—Mrs. *Partington* has been cut down to one act of five scenes and will be one of the principal attractions of *Harris' Specialty* co. *Charles Fostelle* will, as before, appear as Mrs. *Partington*.—*Edward Kendall* has left for New York.—*J. T. Fanning* will open the *Pavilion* at *Peck's Island*, appearing in *Uncle Tom's Cabin* and *Rip Van Winkle*.—The *Corinne Merriemakers* play a return engagement at *Worcester* 15th and at *Providence* 24th.—*Charles Bradenburgh*, of New York, is to establish a museum in this city similar to the one controlled by him in New York.—*Harry Mills* will be one of the leading members of the co. engaged to support *Lizzie Harold*.

CINCINNATI.

Vine Street Opera House (S. Gabriel, manager): The popular goldmine opened auspiciously evening of 4th, presenting an initial programme comprising several excellent specialty artists. Prominent among the features of the bill were: the acts of *Little Frankie Jones* and the *De Bell Brothers* and the singing of *Jessie Montague*. The theatre has been greatly improved under the new management, and with ordinary judgment can be made a financial success. *John Foster*, the well-known comedian, will have charge of the stage management.

Items: *T. W. Okey*, a son of Judge *Okey* of the Supreme Court, will have charge of the business management of *Minnie Maddern's* co.—*Baby Blandy*, who recently closed a very successful engagement at *Kissell's* *Concert Hall*, will be one of the attractions at *Harris' Museum* during the week of Sept. 1.—One of the artists engaged in the work of frescoing the ceiling of *Robinson's* Opera House was unfortunate enough to fall from the scaffold 2d, and was seriously injured.—*W. S. (Smiley) Walker*, last season with *Richard Reed's* *Chesh* co. as press agent, has been engaged by *Manager Charles Ammel* to serve *Josephine Ribley* in a similar capacity. The *Dramatic Festival Directors* are seriously contemplating the erection of a convenient building wherein may be safely stored the scenery and properties belonging to the *Festival*.—*Al. Koster*, formerly master of properties at the *Vine Street Opera House*, has designed a wonderfully realistic working ship for the *Bella Moore* co., which will be produced in the first act of *Desdemona*.—*Prof. J. B. Fegetter*, recently of the *Polytechnic Institute*, London, has been engaged by *Manager P. Harris* for his new museum in this city.—The *Polytechnic display* at the *Highland House*, given by *James Pais*, 3d, attracted an attendance of fully 5,000. The exhibition will be repeated 15th.—*Rehearsal* by *Harf's* success at the *Highland*, *Dave Delighemier* is now in the field and announces a grand exhibition of fireworks at the *Bellevue House*, 24th, furnished by home manufacturers.—*John Rette*

is actually engaged in completing the design for the new drop-curtain at *Robinson's*.—The scene, elaborated by seven figures, the artist expects to have the drop completed by 15th, and will then in all probability supervise the preparation of the prominent and only needed new stock scenes.—The work on *Heuck's* and *Harf's* new opera houses is rapidly approaching completion. *James A. Douglas*, formerly manager of the *Vine Street Opera House*, is now looking after the business interests of *Kate Hilland's* (Mrs. *James Douglas*) *Female Minstrels*, and will show at *Robinson's* Opera House, *Covington, Ky.*, current week.—*Heuck's* (old) Opera House will reopen 15th with *Tony Pastor's* *Specialty* co.—The new Opera House will be opened Sept. 15 by *Bartley Campbell's* *White Slave* co.—*Forde's* *Comic Opera* co. will begin the season at the *Grand* 27th, and *Robinson's* Opera House will be thrown open a week later with the *Hanson Brothers' co.* as the first attraction.—*Harf's* Opera House will be the final entry for public favor, opening Sept. 17 with *Hew's* *English Opera* co.—*Cincinnati* will be fully equipped in the amusement line, presenting five first-class theatres, one vaudeville, and an excellent museum, in addition to the numerous bill-top resorts and several free concert-halls.—Heretofore the city has signally failed to profitably patronize even these regular theatres, and unless the amusement-frequenting element has largely increased during the summer months, it is dollars to cents that one or more of our enterprising managers will step down and out ere the season is fairly over.—The *Grand* and both of *Manager Heuck's* theatres are admirably situated, *Vine Street* being the great thoroughfare of *Cincinnati*, and as a rule these resorts capture the transient amusement-seeker. *Robinson's* is in an out-of-the-way location, and having for the past two seasons been conducted as a side issue of *Manager Miles'* other theatre, has suffered largely in the procedure. Neither the class of attractions afforded during the several seasons nor the business staff of the house has been of a nature to conduce to popularity, and with *Harf's* Opera House as "another *Richmond* in the field," a considerable improvement in both respects will necessarily be entailed.—*John Harf* enters upon his managerial campaign under favorable auspices, and popularity with all classes will render him a formidable rival in the down-town amusement field.—The troupe engaged to support *Bella Moore* in *Fogg's* *Ferry* and *Dew Drop* will include *C. B. McCabe*, formerly of the *Emmett Dramatic* Co. of this city; *Nelson Compton*, Mr. and Mrs. *James Daymond*, *W. H. Ingram*, *S. H. Fiske* (former member of the *Florence Club*), *Nettie Morton* and *Selina Paxton*.

BROOKLYN.

The success attending *Buffalo Bill's* *Wild West* show has been phenomenal. Every performance has been attended by thousands of people, and the show is worthy of patronage. It is a novelty in the amusement line, and the Indians and cowboys enter so thoroughly into the spirit of the affair that some of the scenes are startling. If the show could have located inside the city limits there is no doubt but that 20,000 people would have flocked to it daily. There will be a change of locality on Thursday. Thirty acres of ground have been secured at *West Brighton*, *Coney Island*, and the show will be given there—two performances, afternoon and night. This will bring it a greater number of spectators, and the financial part will be greatly aided. The shooting by *Buffalo Bill* and *Dr. Carver* is wonderful. But the crowning glory of all is the attack on the *Deadwood coach*. There is a realism about it that is thrillingly effective. There is no question but that the affair, taken as a whole, is a drawing card, and will make a fortune for the projectors.

The only amusement in the city this week is *W. O'Dale Stevens' Australian Circus*, which is exhibiting at the *Pavilion Theatre*, or *Big Indian Wigwam*. The performance is one of great merit, and, although the admission is but ten cents, the show is first-class. There are two performances daily, and at each of them people are turned away. The performers are all well known. *Charles W. Fish* appears in his *Bounding* *Jokey* act and a bareback act, and wins applause every time. *Elena Jeal* does the principal bareback act in a manner that wins applause. She is daring and courageous and possesses a very handsome figure, consequently the bald-headed brigade is well represented. *Mme. Martha*, who rides to saddle, is one of the most graceful lady-riders that has ever appeared in Brooklyn, and that is saying a great deal. The other performers all do well. The company remain here for several weeks.

Will McConnell will manage the Brooklyn—formerly *Haverly's*—Theatre on his own account this season. I hear rumors of new scenery and handsome decorations, and will take a look at them next week. *McConnell*, although a young man, managed the theatre last season like an old veteran, and has made himself very popular by his uniform courtesy, not only to newspaper men but to the general public.

Colonel Sinn, I am told, is also burningish up his theatre, and will have everything in apple-pie order for the opening. Next week I will let *The Mirror* readers know just how the two theatres look.

CHICAGO.

The first production of *A Mountain Pink* on any stage draw a large audience to the *Grand Opera House* last Monday night. The performance went smoothly and the elaborate scenery was handled with unusual rapidity, so that everything tended toward making the play a success. The story is a dramatic one, well worked out, and is far superior in language and originality of situation to any of the recent American dramas. *Sincerity Weeks* is the supposed daughter of old *Jack Weeks*, a moonshiner, and has been brought up on the mountain among the rough and daring men who comprise the crew of *Felix Bonny*, an outlaw who has adopted illicit distilling as a means of livelihood, and established himself in the fastnesses of the mountain to conceal his identity and escape the clutches of the law. The girl *Sincerity* meets *Belle Trafton*, the daughter of *Colonel Mark Trafton*, a Southern gentleman, and the young lady undertakes to teach the wild mountain girl how to read and write. *Harold Wilson*, a young New Yorker, is on a visit to the Colonel, and takes an interest in *Sincerity*, and she in him. *Harold* is in search of an heiress, by the name of *Nondus*, whose property he holds in trust, the heiress having been stolen while an infant. He hears that there is a girl named *Nondus* living with the outlaw *Bonny* as his daughter, and determines to visit the moonshiner's camp and see the girl. Guided by *Sincerity* he goes to *Bonny's* camp and is made a prisoner and forced to take the oath of allegiance or suffer death. *Nondus* is far from the ideal he had pictured in his mind as the heiress, and he becomes deeply in love with *Sincerity*. *Nondus* overhears him confess this love and turns against him, urging her father to give him up to the men as a spy. In a scene between *Harold* and *Bonny*, it is learned that the reason the outlaw spared the other's life was to force him to marry *Nondus*, and having thus given his child a good name and wealth, to kill *Harold*. This scheme is thwarted, because *Harold* recognizes in *Bonny* the murderer of *Nondus'* real father and accuses him of the deed. *Harold* escapes with the aid of *Sincerity*, but is recaptured and taken to the camp, where he is about to be shot, when the Sheriff's posse raid the camp and *Bonny* confesses that the girl *Nondus* is not the real heiress, but that *Sincerity* is the child that he stole from the murdered man, and the true heiress for whom *Harold* is in search.

Louise Sylvester as *Sincerity* has a part admirably fitted to display her versatility as an actress, and it is not saying too much to predict for her a great success as a star. *Forrest Robinson* was dignified and manly as *Harold*—a

little offed perhaps, but on the whole gave a very good performance of a conventional lover. *John A. Lawrence* *Bonny* gave the best play of acting in the play. His representation of the remorse which follows a guilty conscience, yet fearing to die, was one of the best things in the play. *Mary Mahon* as old *Jack Weeks*, a moonshiner of the *Shapton* persuasion, gave a good bit of character acting, and *Frank Pierce* as the Colonel made much out of a small part. The rest of the cast was in capable hands, and all worked hard to make a success. A week of praise for the scenery: There are five set scenes, one for each act, three of which occur in the mountain district of the moonshiners, and these were gems of the scenic artist's art, and received a round of applause.

Monroe, *Blates* and *Harvey* have written a drama that will live, and as soon as the rough edges are toned down and the unnecessary dialogue eliminated, *A Mountain Pink* will be a good acting play. The authors were called at the end of the performance, and bowed their acknowledgments from one of the boxes. The play has drawn better audiences each night the past week, and will therefore be continued the present, after which it is probable it will be put on the road.

The *World* has received fair patronage at *McVicar's* the present week, and on Monday the co. will produce *Youth*, and hope to make it run the remaining three weeks of the season.

Theodore Thomas and his fine orchestra are drawing immense audiences, from 4,000 to 6,000 people being in attendance nightly. This is the last week, and it is probable that the patronage will increase to double the above. I see that a musical critic in this city takes exception to my assertion that these concerts are attended chiefly by fashionable folk who love to flirt, etc., and says I have not heard the enthusiastic plaudits over the performance of one of the classic symphonies or I would not say that the audience is composed of the class above mentioned. The fact is, I am free to confess, I have not heard the "enthusiastic encore," and have attended a number of the most classical nights of the season. I have not heard any great applause over these; the audiences have by no means been aroused to an enthusiastic pitch, and what applause did come was scattered and of short duration. On recent nights, when the music had been what is called "popular," the applause has been loud and long. The inference is plain.

Louie Fuller has met with fair patronage at *Raum's* *Summer Theatre*; but this place of amusement has been unable so far to secure a very remunerative class of entertainment. I am inclined to think a better-class orchestra, playing popular music, would draw better than dramatics. *Souvenirs* were dealt out to the patrons of *The World* on the evening of the 25th, it being the ninety-sixth performance of the play in Chicago.—*Marcus Mayer* is here with the *Silver King* co. as manager.—*Margaret Mather* is in the city preparing for the opening of her season.

ST. LOUIS.

Uhrig's *Cave* (*Pat Short*, manager): The burlesque opera *Blue-Beard* closed its successful run 4th. The *Ford* co. entered upon the last week of its engagement with a revival of *Patience*. This favorite opera will hold the boards three nights, when the *Three Black Cloaks* will conclude its season. They go from here to *Louisville*.

People's Theatre (*Joseph A. Robertson*, manager): The summer season of this theatre closed Sunday night with *Robert McWade* in *Kip Van Winkle*. He had a good week's business.

Pickwick Theatre (*Cottrill* and *Short*, managers): A new opera of home production, *Manette*, will be produced here shortly. *A. Robyn* composed the music, and Mrs. *H. D. Pittmann*, a lady of local literary fame, wrote the libretto. *Letitia Fritch* and *George*

pleased at the prospect of renewing acquaintance with her as a clever fixture in a good permanent company.



The Usher.



In Ushering
 "Should him who can't? The ladies call him, sweet."
 —Love's Labor's Lost.

Among the "Letters" to the Editor in this Mirror is a naive communication from Mr. Alfred Thompson, the well-known English stage-manager. The sly and skilful manner in which he manages to insert the little "ad" announcing that he is at liberty, convinces me that the gentleman has Yankee blood in his veins. If that communication had gone through the publisher's hands, Mr. Thompson's treasury would have been the less by fifteen cents per line, *dispareil*—see? However, the wily Briton is a famous hand at staging plays requiring spectacular treatment, and I hope he will be able to catch on before the snow flies.

Regarding Mr. Thompson's wonderment at the enormous figures quoted as the cost of producing *Excelsior*, I must say that they surprise me. Mr. Thompson is shrewd, as I have pointed out, and he ought to have learned by this time that talk is cheap here—much cheaper than gratuitous "ads" in a dramatic journal. The *Kiralfys* have an abundant supply of the article always on hand, and they know how to distribute it to the best advantage. If they say it costs \$100,000 to mount a piece, nobody is foolish enough to believe them. Possibly "me und mein bruder" invest no more money in their enterprises than Mr. Thompson would—probably they invest less.

Richard Mansfield has been suffering severely since he went to England with the disease vulgarly called "the big head." Last Saturday he took ship for New York, accompanied by Philip Beck, a young London actor of considerable promise, who has been engaged by Mr. Mansfield to act in the somewhat equivocal position of business manager. What Mr. M. wants of a manager is beyond the range of ordinary comprehension. If every stock actor who makes one hit becomes so self-important that he has to employ a special agent to look after his affairs, what a multitude of fine openings for anxious young men there will be. Perhaps the idea is not so ridiculous after all. Minnie Cummings has her business manager—why not Mansfield?

If any evidence were needed to prove that the condition of dramatic criticism and public taste in the British provinces is at the very lowest ebb, it is found in the crowded houses and fulsome notices that greet Minnie Palmer along the line of the pilgrimage she is at present making. Her play, which is the very maddest conglomeration of the many idiotic "vehicles" for variety talent it has been my fortune to see, is pronounced exceedingly clever, while Minnie's kicks, winks, smirks and other affectations are adjudged the consummation of all that's cunning. 'Tis well for the venturesome little woman that she did not appear in London first. Had she done so her prospects through the provinces wouldn't have been worth a shilling. When she reaches the metropolis a decided change is likely to come over the spirit of her dream. The critics there are thoroughly conversant with American theatrical affairs, and they are not at all given to publishing the outlandish provided by managers. Miss Palmer's odd artistic status in this country is known to them, and if it were not, their accuracy of judgment could be relied upon to give My Sweetheart her just deserts.

Elmore Calhoun, who never had an opportunity here, has made a very favorable impression in London, where she has taken Mrs. Bancroft's place as *Fedora*. The critics generally praise her performance. This is a plume to Miss Calhoun's bonnet, for it is no easy matter to take a part out of the creator's hands and play it acceptably.

Through the *Review* I learn that J. H. Ryley has bought the American right to Fred Clay's *Pyramus* Tote. "Philadelphia has seen and heard and approved it," says the journal in question, "and Ryley intends to give it a run through the country over the water." I may add that New York saw and heard it too; but New York did not approve it by any means. Her readers doubtless remember the failure at the Standard a few seasons ago.

The statements of Mr. McElfatrick, the theatrical architect, in last week's *Mirror*, re-

garding the theatre which John H. Havlin is building in Cincinnati, have brought a protest from the latter. He writes me that Mr. McElfatrick is far from the truth in saying work on the house has not yet begun. He saw the work in progress not long ago; but before seeing it he made application to superintend the building. Mr. Havlin can't understand the architect's reason for making the misstatement, and he desires it to be emphatically contradicted. "The work is progressing nicely," he concludes, "and I expect to open Sept. 16."

Harry Lee, who got back from England Sunday, is of the opinion that a trip abroad is the pleasantest way for an actor to pass his summer. His experience in London and Paris was of a delightful character, and he was much pleased with the performances he saw in both cities. Like everybody else who has seen it, Lee pronounces *Fedora* the greatest play of the age. The spectacle *Excelsior* at the Eden Theatre, he asserts, surpasses anything of the kind that was ever attempted. If it is done as well in New York, he predicts for it a lease of life that will discount *The Black Crook*.

Mr. Lee is surprised at the impression which has obtained here respecting Lillian Russell's reception in London. He was present at the opening night of *Virginia* at the Gaiety, and he assures me that she made an instantaneous hit. The opera was of course a frost; but of Lillian's personal triumph he claims there is no room for doubt. Our William Hamilton's success was also marked, a piece of news I am sure his friends over here will be pleased to hear. It is somewhat singular, if Mr. Lee is not mistaken in his statements about Russell, that the London critics and our correspondents should have distorted the lady's success into an absolute failure. There's a peg loose somewhere. Mr. Lee says that there is a widespread demand for *The Mirror* in Paris and London, and that the copies placed on sale in the exchanges and on the news-stands are snapped up as soon as they're received. He also noticed that it was the only American dramatic paper (with one exception) which can be bought at all in either city. A certain journal which purports to have special offices in both places is unknown there, and is not on sale.

A note received from John Stetson informs me that on Tuesday he signed a contract with Agnes Booth "to place her in any company I may think proper under my management." This shows pretty conclusively that the papers which had already assigned Mrs. B. to Mr. Stetson were a trifle previous. It will be noted that Mr. Stetson has arranged for the lady to do exactly what he may require of her. She has not been engaged to star in an imitation of *Fedora*, or in anything else. This will be good news for Fanny Davenport, and for our public, too, because it means that Mrs. Booth will in all probability be attached to the stock company at the Fifth Avenue. This is a position in which her talents will be appreciated. Stetson has shown himself a brick in pledging himself not to do Shook and Collier's *Storm Beaten*. If he would take another rise in popular estimation; let him now announce that he will not attempt to trespass on Fanny Davenport's lawful domain.

The London papers have christened it "Irvingolatry." Not bad. More dinners are cooking for the English dramatic god. A Scotch club will feed him in September. After the ceremony is concluded it is supposed that Irving will ascend Ben Lomond and deliver unto the children of Scotia some new commandments, to be observed by them during his absence in America. Prominent among these will no doubt be: "I am thy lord and tragedian, which have brought thee out of darkness, out of the gripe of burlesque. Thou shalt have no other tragedians before me. Thou shalt not bow down to them nor serve them, for I, thy tragedian, am a jealous tragedian," etc.

Frank L. Gardner is glowing with enthusiasm in regard to the prospect of *The Devil's Auction*. He said that he tried hard to do something with the *Passion Play*, but the powers that be wouldn't let him; so he's been obliged to make a connection with the other fellow. Gardner has only one reason to fear for his venture—the managers all tell him he's got a good thing. That's a bad omen.

Lillie West is summing down in Maine. "The place is most secluded," she writes, "and we have plenty of fishing and boating on fresh and salt water. Next week we go to Mt. Desert." Envy isn't a fault of the average journalist, but a chap confined in the metropolitan coop is apt to experience something like it when he receives breezy missives from merry-making pros. out for their annual holiday in the sultry month of August.

Without exposing sanctum secrets, I must suggest that the *MIDSUMMER MIRROR* this year is bidding fair to surpass anything yet turned out in the way of special journalism. The contributions fairly scintillate with cleverness, and a treat is in store for the readers.

Somebody with an unpronounceable name sends me a circular printed in greenery-yellow ink, setting forth the attractions of *The Power of Money*. This is the piece which was written to fit the scenery of a Union Square

Spring fallow by a foreign author of agreeable docility. The scenery, it will be remembered, was a great success. Unless it has got milder now, it is doubtless as successful to-day. But the last piece which the proprietors have obtained is about as miserable an effort as the first. It was tried some weeks ago in Chicago and failed miserably. It is to be dragged out again this Fall in "a magnificently decorated railway car," and "every detail of advertisement known to the business and many novelties will be used to place *The Power of Money* properly before the public." This is about all I can extract from the circular to which the gentleman with the unpronounceable name directs my attention, with the request that I shall find something in it of interest for publication.

Some indiscreet sheets are trying to impugn Edwin Booth's friendship for Henry Irving for the reason that he is preparing to act next season. And why shouldn't he act? Irving didn't shut up shop when Booth went to London, nor was he ever asked to do so by any of the papers. I happen to know that our tragedian is one of the fairest, most generous-minded men in the world. No one who has the slightest knowledge of his character could conscientiously impute his determination to act as usual this season to a desire to pose as the rival of the Englishman who is soon to be our guest. The impudent, aggressive, ignorant, scoundrelly tramps who wield cheap and nasty quills for publications which have neither honesty nor decency, influence nor circulation are utterly unable to appreciate the motives of a man of nice sensibilities, so it is but natural they should attempt to distort the fact of Booth's starring this season into an indication of unworthiness.

Sly Sydney Rosenfeld while abroad is not forgetful of his interests at home. The mails teem with "copy" for brief paragraphs, having as their central figure, of course, Sly Sydney himself. A remarkable thing about that opera, *The Mystic Isle*, by the way, is that having by the newspapers been sold to nearly every American musical manager, it is now going through the same process on the other side. But the mysterious opera hasn't been produced yet, and I shan't believe it actually exists until I've seen it performed. Mr. Gunn is now reported to have engaged to shoot it off. His calibre will have to be very large, for Sly Sydney is something of a bore himself, and the projectile power will have to equal Uncle John Duff's multi-charge boot.

Masons left barrels and scantling on the Square yesterday, and the regular *habitués* utilized the material for improvising seats, which they occupied from early morn till twilight. An enterprising Yankee might make a living renting chairs to the loiterers by the hour, on the plan pursued in London's Rotten Row. Perhaps, however, this wouldn't work, for people who will still stand up industriously on the curb twelve hours every day would sit down in chairs only to stand off the owner for the hire. There's too much standing entirely around the Square.

The London *Stage* has discovered that *THE MIRROR* is jealous of Irving, and all because I objected to the *Herald's* manufacture of a disastrous Irving boomerang. Thus are men made martyrs!

The all-absorbing question of the hour among professionals is, if Bangs sues for divorce will he reverse the usual order of things and demand alimony? His honeymoon was truly short and sweet.

Ladies in brief garments are exercising at Haverly's, preliminary to the production of *The Devil's Auction*. The sight is a refreshing one in warm weather, and all the veteran managers in town who have skating rinks on top of their heads are charitably allowed to observe it by the J. G.'s.

I was present the other day when a pretty non-professional lady of my acquaintance was told the news of Tearle's marriage to Minnie Conway in Denver. She turned deathly pale, struck a Leah-the-Forsaken attitude, and exclaimed in tragic tones: "Never shall I trust an actor again!" Fearing a dread secret had been unearthed, I inquired anxiously: "Do you know Osmond?"

"Know him?" she replied, with indignation; "of course not." Then she opened the case of her watch, took therefrom a miniature of the recreant young leading man, tore it into a dozen fragments, and fled, saying: "Excuse me; I must sit right down and write thirty-six letters to tell the other girls the news." In tying that tender knot I wonder how many yards of innocent heart-strings were cracked?

A good deal of merriment was occasioned on the last night of the Drury Lane season by Manager Gus H. ris (brother of Chawles), who appeared before the curtain to announce the new drama, *Freedom*, by himself and George Fawcett Rowe, and which he described as a play dealing with "the traffic in human flesh." That line would make a good subtitle for a dramatization of the Tewksbury horrors.

I congratulate Colville on his latest achievement. Besides her *Crusoe T'Roussan* the blushing Mrs. C. brings her liege and lord a

downer of rare beauty. The adroit wish to extend newly married theatrical couples just now is—"May they never regret it!" and our kind manager will please accept that with the T'sher's blessing.

Harry Bancroft has settled all doubts concerning his future disposition for himself. Sunday week Louis Aldrich went to visit him at the poor-house on Railroad Island, and laid before him a proposition, if sufficient funds could be obtained, to leave the institution. Bancroft declined, saying he was comfortable where he was, thanking his friends for their interest and assuring Mr. Aldrich that he could not become a pensioner on their bounty. The result of the interview Mr. Aldrich reported to Dan Frohman, and the Actors' Fund will appropriate a small sum toward procuring Bancroft a few little luxuries which will considerably ameliorate his condition.

The disgrace of an actor having to seek refuge in an almshouse may be laid at the doors of the men who direct the affairs of the Forest "Home."

Before dismissing this pitiful subject finally, let me say a few words about the callous bones who have made poor Bancroft's case the subject of scurrilous comment. The cripple may have shared a weakness that is common with many of the men to whom these wretches today, but that does not mitigate his misery nor deprive him of the right to honest sympathy. The directors of the Forest Home are mean men; but it's the tons of a copper whether they are meaner than the contemptible penny-a-liners who have made Bancroft's past infirmity the subject of abuse in connection with his recent misfortune. When cripples are selected for pauperizing, why should people able to protect themselves wonder when they're blackguarded?

Latest Railroad Regulations.
 At this season, just prior to the setting out of the innumerable combinations that will travel throughout the country, questions arise among managers and agents concerning passenger rates, baggage, etc. A *MIRROR* reporter has been gathering data from the more prominent trunk lines, and the information gained will be of use to those interested.

Charles P. Craig, General Eastern Passenger Agent of the Baltimore and Ohio, said: "We offer the following rates to the profession at the New York ticket-office, 315 Broadway: From New York to Cincinnati, \$13.60; Chicago, \$15.40; St. Louis, \$18; Louisville, \$16.70; Nashville, \$20; Columbus, \$13; Wheeling, \$11.40; Zanesville, \$12; Mansfield, \$12.50, and to Washington, ten on one ticket, \$4.94. The advance agent is allowed 500 pounds for baggage, and the members of a company 200 pounds each. Scenery will be carried by weight when it is compact in form and does not necessitate the hauling of extra cars. Scenery and baggage in carload lots will be charged for at the rate of twenty-five cents a mile for distances of 500 miles and under, and twenty cents per mile for distances over 500 miles. Local card rates for six persons or more."

At the office of the New York, Lake Erie and Western, 401 Broadway, James Buckley, the General Eastern Passenger Agent, and his assistant, E. V. Skinner, had a mine of information for the reporter, who had hinted, a couple of weeks previous, at what he desired. These gentlemen had exerted themselves during that time, as was evidenced by the stack of telegrams, circulars and letters which was shown. One telegram to a general passenger agent at Chicago saying: "Question arises whether the term 'theatrical baggage' covers theatrical scenery, or simply trunks and other ordinary baggage," was answered: "It prohibits the carrying on a baggage-car of anything that weighs over 250 pounds, no matter what it is—a bundle of scenery, box or trunk." This is all very clearly explained by circular No. 72, dated July 15, 1885, reading: "To Agents and Baggage-men:—From and after this date, pianos and organs weighing 250 pounds; horses, mules, ponies, donkeys, dogs, wagons or carts belonging to theatrical, concert or show companies, will not be transported in any baggage-car of this company. Should any be tendered you for shipment, you will state to the owner or person in charge that it must be turned over to the express company or shipped as freight on freight trains. Pianos or organs weighing 250 pounds, or less, each, that belong to theatrical, concert or show companies, may be carried in baggage-cars if accompanied by the troupe; but then only at owner's risk of damage, loss or delay." The foregoing is a copy of a joint circular adopted by the lines in the West and Northwest. The cause which led to its adoption was the growing imposition of the animal nuisance, which baggage-men have at last rebelled against.

Mr. Skinner said: "I think, from the tone of the circulars and telegrams, that managers and agents will do well to arrange their scenery, etc., in parcels of not over 250 pounds, and to have their bill trunks conform to the regulations. For, while the Erie is always ready to check anything they may receive without regard to its weight, companies going West would be put to the trouble and expense of rearranging all their baggage. The reason the Western agents give for this sweeping regulation is that cumbersome baggage has used up so many men—rupturing and otherwise crippling them. The regulation does not apply to professional

travel exclusively, but to any and all baggage for the West."

"What proposition of theatrical baggage does the Erie handle during the season?"
 "It's difficult to give exact figures, but it runs into the thousands, and sometimes more than any other road. We mean all we can get and will do everything we possibly can in return. Professionals are now the privileged of any class that travels. When commercial men are charged full rates and allowed only 150 pounds of baggage free, of course men are allowed 250 and theatrical rates."

Mr. Buckley then stated: "The same traffic average about two cents per mile. Classification traveling where they require the exclusive use of a baggage-car, are charged the rate of twenty-five cents per mile for a distance over five hundred miles. The following schedule will show current prices as furnished by other lines: Buffalo, \$1.25; Cleveland, \$1.50; Detroit, \$1.75; Toledo, \$2.00; Chicago, \$2.25; St. Louis, \$2.50; Cincinnati, \$2.75; Columbus, \$3; Louisville, \$3.25. There is no change in baggage rates west of the Ohio south on Pacific roads."

W. S. Gilmore, of the Broadway coach house of Church and Fugate, said to the reporter: "We have cut down baggage rates and 400 trunks, while the number of trunks allowed must be in the neighborhood of 100."

Samuel Carpenter says the Pennsylvania Railroad will carry the professional at the same rates as the other roads from New York to about twenty per cent, less than regular rates, and that baggage and scenery would be charged by weight at a reduced price. Henry H. H. of the New York, West Shore and Hudson River Railroad, said that the road was not in a position to through to Buffalo, but to Washington, D.C., would be \$2. to Elkhart (\$2.50), to Albany (\$2.50), and to Troy (\$2.50). Baggage points two cents a mile by short line. Baggage not exceeding 250 pounds to each member of a troupe will be charged less in proportion to risk. Special car for scenery baggage required, and all possible convenience secured. Mr. Mosher, of the New York Central and Hudson River Railway, being out of town, his clerks could only say that two cents would be charged, 500 pounds allowed baggage, and scenery suitably arranged for.

The New York and New Haven, which are doing very much in theatrical transportation, allows discounts from regular rates, which are two and a half cents a mile to twenty or more only. No discount to less than twenty. Baggage of 250 pounds is allowed. Same to advance agent. No person may leave scenery, baggage and animals carried in a satisfactory manner.

Most of the theatrical moved to Boston during the week of the Fall River fire. From June 1 to June 1 the first three dollars, the others, months, four dollars. From June 1 to June 15, following discounts are given: Freight of 10 to 20, 7 1/2 per cent; 20 to 30, 10 per cent; 30 to 40, 12 1/2 per cent; 40 to 50, 15 per cent; 50 to 60, 17 1/2 per cent; 60 to 70, 20 per cent; 70 to 80, 22 1/2 per cent; 80 to 90, 25 per cent; 90 to 100, 27 1/2 per cent. These discounts are good on the all-rail line, where the fare is 100. Two hundred pounds is allowed, and scenery baggage is charged twenty-five cents a pound, and on the Sound and by rail. If sufficient scenery or baggage to fill a car, 500 per cent by Sound and three by rail; less than that, eight cents a cubic foot. No person may leave scenery, baggage and animals carried in a satisfactory manner.

By a good agreement the trunk lines do not leave pieces to agents.

Miss Spencer to Play this Season.

The marriage of Miss Keene and her withdrawal from Manager Edward Clough's company was for the common understanding to that gentleman. But Lillian Spencer has come to his rescue, and the proposition for the tour have suffered but a slight interruption. A *Mirror* reporter asked the Clough why he had not engaged Miss Spencer, originally, saying that she had played the part in the *Crooks* so successfully to the lament of last season.

"For two reasons," he answered. "In the first place, the recent death of Miss Spencer's father unsettled her plans, and she decided not to travel this season. In the second place, she had been offered a leading position in a New York theatre, and the acceptance was only a question of salary. She was to have been under my management, however, in '93 and '94."

"Are you put to any loss by Miss Keene's withdrawal?"

"I had expended several hundred dollars in printing. At one time she asked for a salary, saying she had been offered a much higher salary than I was to give her. I consented on condition that I be reimbursed for my expense. I had been put to. But she did not consent to the proposition. In fact, I found that Miss Keene could not be so easily lured as Miss Spencer. Indeed, one prominent manager declined to back the *Crooks* company unless Miss Spencer's appearance was guaranteed. So far as the change of stars is concerned, I am really benefited. However, when opportunity offers, I shall proceed against Miss Keene to recover for my loss on printing. I cannot submit to that imposition."

"Will your plans for the season be materially changed?"

"Well, I may lay out a new room, as bookings and terms will be better now than I will have Miss Spencer. I shall drop the name of the *Crooks* company and bring Miss Spencer prominently forward. My season will be much more successful than last. I am disappointed to come."

Historical Essays on the Drama.

XXV.

King Herod, although a warrior and a King, is a *caricature* in the person of his wife and children combined in one, for Herodias was of the nature of Hamlet's mother, who killed a King and married with his brother. Therefore, the poor Tetrarch to keep peace in the family, orders his body-servant, Grogart (Grogart), to arrest John the Baptist and clap him in prison. One Ruben, who must not be confused with the High Priest Ruben, who figures in the Mystery of the Conception, and Cybora, his wife, mourn over their hard lot in that they have abundance of riches but no child to inherit them, and that death must be near on account of their old age. Once upon a time they had had a son; but sharp poverty had forced them to throw him into the sea, where, most likely, he was drowned. This dramatic method of dealing with superfluous babies has its advantages no doubt; but it has its disadvantages also, as in the case in question, since the couple, being now at ease in their worldly circumstances, would gladly have had the child they had chucked overboard in their days of "poorish cauld." Walking together in their garden, "their custom always in the afternoon," they espied an apple-tree laden with rich fruit, and rejoiced exceedingly in the goodly promise of cider and dumplings. Pontius Pilate passes by, longs for the rosy apple, and sends Judas to buy some of them. He being a robber by nature, breaks off three branches laden with the spoil, and is carrying them off without the least idea of paying for them. Ruben sees him, swears roundly at him for a thief, and Judas, losing his temper, incontinently slays him. Cybora demands vengeance; but Pilate, who is determined to take his servant's part at all hazards and against all comers, hits on the brilliant idea of making a match between the widow and her husband's murderer! The lady resists a little at first, but in the end yields, after the fashion of Crookback Richard and the fair but facile Lady Anne. However, Jesus meets the two brothers, Peter and Andrew, who are fishermen by trade. Jesus desires them to become missionaries. The brethren quit their nets and follow him. James and John left their father Zebedee, who is celebrated in history as "the Father of Zebedee's children," and their profession of fishermen, and Philip goes and does likewise. Bartholomew, son of a king, forsakes the pomps and vanities of this wicked world and joins the band of brothers. Thomas, the carpenter, deserts his bench. Matthew, the usurer, abandons his money. Simon and Jude also yield to his persuasion. James Alpheus, commonly called James the Less, to distinguish him from the other James, begs to be admitted, and is not denied. But Cybora, recognizing in Judas, her new husband, the son whom Ruben and she had sacrificed to their dread of poverty, cries out in her despair:

Oh! how my harrowed heart is torn,
Almighty God, must this be borne?
What dreadful score,
Why was I born
To be a matron all forlorn?
Oh! Pontius, singing now on high,
Above the stars, above the sky,
What reparation
Or condonation
Can lead me—wretched—to salvation?
Accursed be the womb that bore me,
Accursed be the life before me,
Accursed be my father—mother.
Earth open and conceal my shame.
Within thy bosom hide my blame.
That none may know my blasted fate
Or hear my thrice accursed name.

The poet, in order to render Judas thoroughly odious, represents him as capable of the most nefarious crimes—a worthy companion to Edipus, whose escape with his mother is very similar to that of Judas; but, notwithstanding his villainy, even he dislikes the situation in which he is placed, and determines to seek Jesus, who, folk said, could change the most guilty creature from all evil. He meets him at Matthew's house during a feast. He had been to the feast the new apostles and three Jews—Rabanus, the money-changer; Emilius, the bird-fancier, and Caldeus, the sheep-farmer. When the company is ready to get up from table, Jesus says grace, as he had before asked a blessing on the food. Judas throws himself at his feet, confesses his sin and obtains absolution. Jesus, who appears to have shared that abounding confidence in rogues and hypocrites that we see every day in our great loss, even admits him among the apostles and carries his trust so far as to make him treasurer.

The Scribes and Pharisees make it a cause for murmuring against Jesus, that he eats and drinks with the rabble and men of evil repute, and so he departs into Galilee with all his following. There He finds His mother, who is invited to the marriage at Cana, to which He is also invited for the next day. Nevertheless, by dramatic license, all the guests are assembled at the wedding, the bridegroom being the Apostle John—according to the poet! There are present Abias, Sophonus and Monas, disciples of the precursor, John the Baptist. There do the honors of the occasion. A great feast is assembled, and an immense quantity of wine is drunk. The Archibishop, or Ruler of the Feast—what we should call "chief steward"—is at his wit's end, not knowing how to remedy the want; but Jesus directs the servants to fill the jars, or stone vessels, with water, and to the great astonishment of the guests, the element was transformed into excellent wine, so good that the high priest was reproached because he had, contrary to the usage of good society, kept the best brands to the last. Jesus, after having said grace, counsels the bridegroom to guard his chastity well in the dangerous circumstances that surround him. The unenterprising spouse consents, abandons his newly-wedded wife, and decides to follow Jesus to Jerusalem. Mary remains behind with the Archibishop Gabriel, who undertakes to console her for the loss of her son. Jesus goes to the Temple, and on his way visits a cat-o'-nine-tails, which he uses with great effect on the leaders Emilius, Caldeus, and Rabanus, whose benches he overturns, and whose cash he seizes. They, very naturally, beg to be informed why he treats them so. "Destroy this Temple," replies he, "and I will build it in three days." Failing to see the connection

between building the Temple and scattering their money, the brokers enraged, carry their complaint before the magistrates. Doctor Nicodemus seeks light; he applies to the new Messiah, and is charmed with his conversation. Lazarus, a false one, is seen to pass, bird in fist, followed by Brunamont, his page, and by a pack of hounds.

The chief of the synagogue, Jairus, whose only daughter is ill of a malady so potent that "physicians was in vain," makes up her mind, as a last resource, to carry her to Jesus. The two Jews, Monas and Celias, affirm that she is dead. Jesus calls her by her name, and she sits up in bed and enters into conversation. Tabitha is her cognomen according to the poet. But Jesus objects to living in Judea, because the people don't like him. So he returns to Galilee, on the way to which he rests under the shade of Jacob's well, the remains of which are still visible a few miles from Nazareth, and where indeed a few palm-trees give the only shelter, such as it is, for miles around. Matthew and Andrew, with their priestly intolerance, object to his stopping on the territory of the Samaritans, who differ from them in faith and worship. "I am come to save all the world," answers Jesus, and indeed his successors have striven hard to proselytize, with scant success, however, so far. They leave the well to look for food in the town of Lychna. Rabah, a Samaritan woman whom they overheard disputing with Abasuth and Gideon, his fellow-countrymen, ascertains the difference between that religion and that of the Jews, comes to the well to draw water. Jesus asks her many questions and tells her to go fetch her husband. Rabah says:

Alas! my Lord, No spouse have I;
A widow must I live and die.

Jesus answers:

The truth thou sayest, widow now,
Through husbands five thou'rt had, I trow;
But he who at thy hearth doth sit,
And shares thy couch and e'en the bit
And sups that poverty to thee allows,
Partakes with thee—is not thy spouse.

Rabah, astounded with the intimate knowledge of her domestic affairs displayed by Jesus, throws herself at His feet for pardon, and then rushes to relate her adventures to her gossip.

This preliminary advertisement brought crowds to gaze at Him and to receive His instructions afterward. Jesus sends his apostles from town to town with orders to preach the Gospel and to heal the sick, according to the ancient and universal practice of the Theropents or Esenes of Alexandria, from whose ritual and custom our form and spirit, both of Christianity, lives and moves and has its being. Himself, however, being in the City of Nain, sees an infant wrapped in a shroud, whose mother is weeping bitterly over her babe. Naphthali and Maltrun, two inhabitants of Nain, carry to the grave this only son. Jesus, touched by the mother's grief—and perhaps recognizing signs of life in the supposed corpse—orders the bearers to pause, calls the child, who rises and thanks him. Lazarus, seeing this miracle, falls at the feet of Jesus, asking forgiveness for his sins, which he vows to abandon.

Jesus raises him up and says:

Thou that so gallantly the chase
Hast followed, and beguiled our taste
With princely venison, sure shalt know
The grace of God, while here below
Of friends thou still shalt be the best.
Martha, thy sister, shall be pressed
Unto our heart, and oft addressed
Our steps shall be for needful rest
Unto thy castle, as thy guest.

Martha, who knows nothing of all this, comes to deplore the irregularities of Magdalen, her sister, and of Lazarus, her brother; but on learning the conversion of the latter, she rejoices. The page, Brunamont, tries to turn his master from his pious design, but failing, offers his services to Magdalen, who leads a jolly life at her castle of Magdalen. We know not where the poet got his authority for the exalted rank and comfortable circumstances of his *dramatis personæ*—assuredly not out of the Scriptures—in which they are all pictured as of lowly rank and poor in this world's goods.

During all this time, Herod, wishing to hold a grand feast in honor of his birthday, invites all the lords of his court to a great dinner. At one table were to be seen the King himself with Herodias, and Florence, daughter of Herodias, on whose budding beauty the jaded Herod was beginning to turn his lustful eyes, much to the jealous disturbance of her mother. At another the Count Rodijon, Jairus, Nicodemus, Phares and Abiron. While the chief butler Andalus was laying the cloth and bringing in the dishes, a concert of music was performed by minstrels or menestriers. Toward the end of the repast Herodias commands her daughter to dance on condition that Herod will agree to bestow a boon upon her. Nothing loth, the libidinous monarch consents, and Florence performs an oriental dance, accompanied by a Moor upon the tambourine. The dance over, she asks her mother what boon she shall claim from Herod. "The head of John the Baptist," replies the mother, who has had a grudge against John for a long time on account of his disapprobation of her connection with King Herod, against which the saint had been urgent in season and out of season. Hitherto she had not been able to get her way, for Herod feared the murmurs of the people. Now, however, she surprised his oath, and he unwillingly charged Grogart to execute the unwelcome task. Florence accompanies the executioner to the prison, which is now represented in place of the banquet hall. The execution is exhibited in its minutest details of horror. The scene then changes back to the feast, and Florence carries the gory head on a silver salver and puts it down at Herod's feet, who sticks a knife in it and makes the blood to flow. The guests retire dismayed at the scene. Jairus says to Nicodemus as he departs:

A wretched dinner this I seen,
Where, amongst the dishes may be seen
Out of such horrible aspect,
With gouts of clotting gore bedecked.

God, the Father, sends the soul of John the Baptist to Limbo (which it will be remembered was the middle stage between Heaven and Hell) to console the spirits of just men made perfect, the patriarchs and the faithful, and to announce to them the coming of the Messiah, which errand the wandering soul executes with such hearty good will that the whole assembly of saints burst out in a melodious concert. Lucifer, hearing this music and learning the cause thereof, puts himself into a tremendous rage; but Ashtoroth calms him by promising him a large assortment of choice souls to make up for the loss of that of John.

Neil Hugen's Vin company closed its summer season at Cheyenne last week. Fred Hugen, the manager, has gone to his home in Boston. The company, after a few weeks of needed rest, will open at Tony Pastor's Theatre on Sept. 3, for a season of six weeks. In the middle of October the company starts Southward, making its first stop at Baltimore.

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TELEGRAPHIC NEWS.

Celia Logan's New Play.

(BY TELEGRAPH TO THE MIRROR.)

PORTSMOUTH, N. H., August 3.—At the Grand Opera House, Monday night, Celia Logan's new play, "An American Marriage," was presented for the first time. The story deals with the trials of a young American woman, who marries a foreigner, by whom she is afterwards deserted. They meet again after a lapse of years, the faithless husband having in the meantime succeeded to a baronetcy and married, while the devoted wife is employed as governess to his child. Exposure follows, and the brave takes himself out of the way by suicide. The cast, in which the author appeared, was as follows:

| | |
|-------------------------|-----------------------|
| James F. Edwards, | Frederic DeBelleville |
| Charles McTear, | George S. Parks |
| Dr. Selden, | Harry Allen |
| Count Wilford, | Frank Norton |
| John, | Phineas Leach |
| William Canning, | Sadie A. Cole |
| Stephen Charles McTear, | Celia Logan |
| Logan, a young widow, | Helen Jennings |
| Miss, | Ely Fiedner |
| William, | Little Dollie Tweed |

Miss Logan is an authoress of unquestioned ability, and has constructed what in many respects is a strong play. The language is much superior to that of the average society drama. In its present shape the piece is short, playing but an hour and three-quarters. Put on with the excellent adjuncts of the Madison Square, the drama would have a run. The present cast of the play cannot be commended. Mr. De Belleville, while exhibiting many evidences of being the able actor that he has been represented, also showed that he had been cast in the wrong part, and should have changed with Mr. Parks, the latter's character being the stronger of the two. Mr. Parks has a splendid voice and a good presence, but is weak in acting.

Miss Cole was overweighted by the character of Muriel Chantrey, while Miss Logan as the Marquis displayed a monotony of elocution which was anything but pleasing. Miss Jennings played a dashing young widow excellently, and Miss Fiedner showed subterfuge qualities of a high order. Her speeches were not always fully understood. She is German, and never spoke a word of English until within less than a year past. Harry Allen made the most of his part, and elicited considerable applause. Little Dollie Tweed was really entitled to more credit than anybody else in the cast, for she had a bright way of saying everything that fell to her. Miss Cole was called before the curtain twice, and received a handsome basket of flowers.

With one or two exceptions everybody on the stage was more or less nervous and imperfect in his or her lines. The play will be kept on all this week.

The Merriemakers in Bijou.

(BY TELEGRAPH TO THE MIRROR.)

BOSTON, August 8.—At Oakland Garden the Corinne Merriemakers opened to the largest Monday night house of the season. Mark Wolf's comedy, *Bijou*, was presented, and had a very flattering reception. Applause and laughter were constant. It is one of the best summer entertainments yet given at the Garden. Little Corinne was charming in her singing and stage business. If all the encores had been answered the final curtain would not have fallen until after midnight. It became necessary to request the audience to desist. Mr. Wolf and the Merriemakers are to be congratulated. The criticisms of the leading dailies were highly favorable.

The Chimes of Normandy has proved to be the best effort of the opera company at the Boston Museum, delighting a large audience. John Howard as Gaspard induced much that was original, and made a hit. Carleton as the Marquis, Marie Jansen as Serpentine, and Helen Dragon as Germaine also created favorable impressions.

The opening night at Park Square Garden of Rose Sanger's Novelty company proved very successful, large numbers being unable to obtain admission.

A Lucky Comedian.

(BY TELEGRAPH TO THE MIRROR.)

NEW ORLEANS, August 6.—At his benefit, a few nights ago, at the West End, the friends of James Sarge, the popular comedian of the Orleans Opera troupe, presented him with a watch and chain. Mr. Sarge has become a great favorite in New Orleans. He has left the West End and started for New York to join Monty's Tourists.

The Silver King.

(BY TELEGRAPH TO THE MIRROR.)

CHICAGO, August 8.—The Silver King received its first production here on Monday night. Haverly's was crowded. The play was well put on, and is a great success. Osmund Tarrle and Rose Coghlan made distinctive hits. Tuesday night showed no diminution in the attendance.

Leslie Sylvester has entered upon the second month of her new play, *A Mountain Pink*, and the attendance is fair. The play has been judiciously cut and otherwise improved.

The Boston Theatre company is presenting *Death to good houses* at McVicker's. The company is in its sixth week.

George Edgar opens as Lear Monday night at McVicker's.

Stevens Meets the Critics.

Stevens, business manager for John A. Stevens, has been in the office, a day or two, and has been the subject of the

ure of Mr. Stevens' play in San Francisco. He said it was true the *Chronicle* and *Examiner* had given Her Second Love a scolding; but they were chronic scolders, and had no right to make it pleasant for Mr. Stevens whenever he should visit them. No matter for the merits of the play, avowed Mr. Cony, the critics of these shows were hard on the author, having an old grudge against him.

"Why," said Mr. Cony, "even during the time that Mr. Stevens was attending to the preliminaries, and before his company had arrived, they began their attacks. It is strange that the entire press condemned his play; some of them gave it very favorable notices. In self-defense, Mr. Stevens had printed and spread broadcast by the thousand a circular setting forth his position toward a certain part of the press."

Mr. Cony showed the reporter an eight-page circular containing an interview between a prominent *Price* press man and Mr. Stevens, in which the latter exposes the animus of the crusade against him.

"Do you not think that Mr. Stevens was indiscreet in rushing into print and defying the critics?" mildly suggested the reporter.

"No, sir; it was war to the knife. In spite of the newspaper opposition, Her Second Love played to \$4,000 the first week, and on Wednesday night of the second week the take had reached \$1,800. I was in constant communication with Mr. Stevens by letter and telegram and have—"

"But how do you explain the despatches to the effect that the play was a failure—their unanimity on that point?"

"Very easily. These press men have sufficient influence to color all theatrical news sent East. Take an example: Miss Granger chooses to play Camille for her benefit on Friday night—probably at the request of friends. Immediately a despatch is sent that Camille would be played the last two nights of the engagement. You can see the implication—that Her Second Love had to be shelved. Now, Miss Granger did play Camille on Friday night, and on that night only. One paper, the *Figaro*, took these critics by the ears. It said that these indiscriminate attacks upon everything from the East was lowering San Francisco in the estimation of Eastern managers, and was doing an injury to resident managers as well. In the face of the bitter attacks made upon him, Mr. Stevens will open at the Grand Opera House, San Francisco, next Monday night, and play two weeks of *Unknown* and *Passion's Slave*. He writes that he will leave the Coast with flying colors."

London News and Gossip.

LONDON, July 21, 1883.

So many London theatres have had to yield to the irresistible influence of the weather that one might almost suppose that a blight had fallen upon them. During the last fortnight more than half a dozen prominent theatres have succumbed to the weather, and the managers of several other houses contemplate associating themselves with the early-closing movement. In the middle of July the British metropolis is very much "out of town." The theatres are reduced in number, managers and actors go as far from home as their means and opportunities will permit, and playgoers are only too ready to follow their example. The entertainments provided during the intercalary season are generally furnished by American companies on a periodical visit to the old country during the "heated term" which renders residence in New York scarcely endurable, and these importations are too frequently of a very flimsy nature, possibly suitable for "summer wear," but not calculated to endure the test of much rough handling. The theatrical vacation will precede the August Bank holiday affords the lessees of many houses an opportunity of making those structural alterations required very properly by the Board of Works to secure the safety of the playgoing public, and a peep into the interiors of Drury Lane, the Adelphi and other houses would now show renovators and carpenters hard at work. To the outside world this period would seem one of theatrical inaction, and the few places of amusement remaining open at the end of the month will be found quite sufficient to meet the moderate requirements of the times.

The Royal Italian opera at Covent Garden this week closes a fairly remunerative season, and on Saturday week the promenade concerts will be resumed under new management and electric lighting. The closed theatres are Drury Lane, Adelphi, Vaudeville, Folies Dramatique, Toole's, Court, St. James, Standard and Her Majesty's. Next week the Lyceum will be added to the number, but only for a short time, as Miss Mary Anderson is abbreviating her holiday in Paris and hastening back to rehearse her opening piece of *Ingomar*. Mr. Abbey has not yet arrived, but Lawrence Barrett and other American visitors are finding things very pleasant in the British capital.

The frequency and variety of Mr. Henry Irving's revivals at the Lyceum have led some dramatic critics into an analysis of the constant modifications which are to be seen in the actor's method. An actor of genius seldom plays a part twice in the same way, and the modifications made in Irving's *Hamlet*, and likewise in his *Shylock* and *Charles I.*, since they were first seen, are appreciable. It is not quite certain that they are improvements. In fact, I think I have perceived a certain failure on the part of London's great actor to maintain the freshness of his Shakespearean conceptions. They are apt to become over-elaborate, though his innate originality and pronounced scholarship always save him from staginess. I am bound, however, to exclude such characters as *Benedick*, *Othello* and *Louis XI.* from anything like censure, for in these Henry

Irving approaches as near unto perfection as it is possible for any actor of the present day to attain.

At the Lyceum Mr. Irving is most successfully continuing the series of revivals which will form a portion of his programme in America. After the *Lycos* Mail, which was played twenty-seven times, we had what may be termed full-dress revivals of *Hamlet*, *The Merchant of Venice*, *Engage Adam*, *The Belle's Strategem*, *Charles I.*, *The Belle*, and *Louis XI.*, and in each of these was exhibited the new and beautiful scenery and the splendid and costly dresses which have been prepared for the American tour. As the time for Mr. Irving's departure draws near, the great actor's multitude of friends manifest increased eagerness to obtain a sight of him. Each revival draws immense audiences to the theatre, and Irving never crosses the stage without receiving a volley of acclamation, or plays a scene without being called before the curtain. Miss Helen Terry worthily divides the honors with her manager, and it may be said of these popular performers that public power has reached a height beyond which it is impossible to go. The members of the Lyceum company who join in the American tour also come in for their share of applause, and Terries, Mead, Howe, Haviland, Andrew and Misses Milward, Payne and Coleridge have all developed new talent and a capacity for acting which was previously not strikingly observable. Before embarking for New York per *City of Rome* on the 11th of October, Irving and his company will play farewell engagements in Edinburgh, Glasgow and Liverpool, and for these every bookable place is taken.

With reference to Mr. Irving's knighthood, I have reason to know that the actor's refusal of it was prompted by purely professional considerations, and that he will not be averse to taking it at some future time on his final retirement from the stage. I quite agree with him that a playbill announcement—"Hamlet, Sir H. Irving," would be an incongruity which would have a disturbing effect on the playgoing imagination. Had Mr. Irving accepted the honor a nice question might have arisen as to what his title should be. Irving is only a *nom de theatre*. The great actor's real name is John Henry Brodribb, Irving having been suggested to him on his reading the works of Washington Irving when he first took to the profession.

To the Gaiety has been transferred a two-act comic opera called *Virginia* and *Paul*, without, however, having the slightest reference to the old French story. The piece was brought out in New York last year, Mr. H. P. Stephens contributing an absurdly whimsical libretto, and Edward Solomon composing some lively but not very strong music. The London rendering is fairly effective. Lillian Russell, an American artiste with a pleasing voice of no great compass, agreeably represents the heroine; W. H. Hamilton, an excellent actor with a fine bass voice, characteristically represents Monsieur de Ville, and other parts are well filled by Harriet Courtney, Arthur Williams and Mr. Elton. Although Miss Russell has not set London in a blaze, her pleasing manner and ladylike aptitude made a very favorable impression on the opening night, and won for her some very warm applause. The opera was favorably received, and the composer, who officiated as conductor, was cordially congratulated.

The Avenue Theatre is now occupied by a musical and pantomimical variety piece entitled *A Dream*; or, *Binks' Photograph Gallery*, in which all the personages introduced indulge in the most absurd antics. Much activity and some cleverness of portraiture is exhibited by Willie Edouin and his clever wife; but as the entertainment drags through three long hours it is not likely to achieve a brilliant success. Willie Edouin, however, is an old favorite here, and on the opening night he had a very cordial welcome.

Manager Thorne is working a scratch season at the Vaudeville. His next novelty will be H. J. Byron's new comedy of *Opera House*. Drury Lane will reopen on the 4th of August, with *Freedom*, a new sensational drama by Augustus Harris and George Fawcett Rowe. Toole has gone to Switzerland, Irving to Brighton, Sir Arthur Sullivan to Italy, Charles Coghlan to Paris, Howard Paul to Rotterdam and Ada Cavendish and Kate Santley to Margate. But they have all taken return tickets.

Toole's Theatre will be reopened next Thursday for the production of the late T. W. Robertson's comedy of *M. P.* The temporary manager is young Tom, the author's son, and during the season several other Robertson comedies will undergo revival. M. P. has not been seen on the London boards for some years. Edgar Bruce's new theatre will not long be roofless; but nothing more has been heard of Charles Wyndham and his new theatre. Alexander Henderson will shortly assume the management of the Strand. During the coming Winter three new theatres will be added to the forty-odd which London already possesses, viz., the Pandora, the Grand, and the new Alhambra. The latter should have been called the Phoenix, as it springs from its own ashes.

Last Saturday evening, after giving two performances of *Fedora*, at the Gaiety, to overflowing audiences, Sarah Bernhardt appeared on the stage of the private theatre of the New Club, formerly Evans', in Covent Garden. It was Sunday morning before the curtain rose on *Scribe* and *Meilleville's* drama of *Valerie*, in which Bernhardt, though representing the heroine with much power and pathos, was manifestly used up. Her nine performances during the week had proved quite too much for her; but as the New Club cheerfully paid her fee of \$500 for two hours' work, she bore the infliction like the martyr which she is not.

C. M.

The Boston Ideals continue under the management of Miss Ober, with W. H. Foster as business manager. The favorites of last season will be retained, and the company comprises Myron W. Whitney, Tom Karl, H. C. Barnabee, George Frothingham, W. H. McDonald, Herndon Morsell, Marie Stone, Geraldine Umar, Mathilde Phillips and Lizzie Burton, with a chorus and orchestra of fifty, under the direction of S. S. Studley.

Dude rehearsals are being conducted by W. J. Ferguson at Steinway Hall. There is a possibility of *Rhea* rehearsals being held at the Cosmopolitan instead of at the Windsor. One Tourist party having gone out, the other rehearses at the Cosmopolitan next week. George Edgar has been there four days this week. The Asbury Park Opera company have been at the Standard; also Merry Duches. All the Brooks and Dickson companies meet there. Fun on the Bristol begins the 9th at Weber's warerooms. Jennie Yeaman will rehearse *Meda* at the Madison Square.

Professional Delays.

—Mattie Withers will open in *Jaqueline*, or, *Pate and Diamonds*, written by Gayler, at *Belvidere*, Ill., on the 27th. Miss Withers appeared in the piece with much success last season. She will be supported by Charles Rogers and the couple will introduce all their well-known specialties and many that are new. They are among the cleverest mimics on the stage.

—At a recent entertainment at Catskill, under the management of Mrs. Dion Boucicault and Mrs. Edwin Dean Lowe, two scenes from *Romany Rye* were given, Nina Boucicault appearing. Charles Dickson contributed a couple of choice recitations, and Ben Tobin proved an efficient manager. A great many others, non-professional, were on the programme.

—Following is a list of the *Meteors* company, which opens at Boston on the 27th: Charles E. Evans, F. C. Bryant, William Hoey, French Twin Sisters, Eva French, Lillie Le Grand, Sam Devere, James F. Hoey, the Flechers, the Werners, Leonard and Flynn, Lester and Williams; John Eban, musical director; Harry C. Egerton, manager; W. G. Peterson, advance.

—Miss Evelyn Foster, the young society lady of Chicago who made a successful debut under the direction of McKee Rankin in that city some weeks ago, has been engaged as leading lady for William Stafford. She had received numerous flattering offers before signing with Mr. Stafford. It is probable that Miss Foster will be seen in *Camille* in this city before the regular season opens.

—The Young Mrs. Winthrop company, consisting of Ed J. Buckley, Estelle Clayton, W. H. Gillette, Maude Stuart, Jean Clara Walters, Edwin Arden, Blanche Weaver and Frank Colfax, opens its season on Sept. 3, at Marauder's Theatre, Louisville. Ada Dyas and Carrie Turner join the company about Oct. 1. Frank Farrell and Charles Frohman leave for the Falls City next week to start the Winthrop ball.

—Messrs. Harlin and Callahan write from Cincinnati that lists heretofore published of the members of Lizzie Evans' company are incorrect, and give the following, revised to date: Francis C. Hamilton, H. W. Herman, L. D. Blundell, Edwin Clifford, W. T. Sheehan, Henry Scharf, Harry Rawlins, Ida Burrows, Marie Le Gros, Ida Tracy, Nettie Herman and Lizzie Evans; managers, Harlin and Callahan; business manager, Charles R. Shield; advance, J. W. Carroll.

—Barry and Fay's Irish Aristocracy company will open the season at Holyoke, Mass., on the 27th. The Aristocracy has been reconstructed for this season, and is now a musical comedy. Many new features have been added, and the organization will be known as the Barry and Fay Musical Comedy company. The management is after the army of Muldoon Picknickers who are doing a garbled version of their piece, and will cancel contracts with managers who play them. The Aristocrats will meet for rehearsal at Tony Pastor's next Monday.

Letters to the Editor.

FAUROT'S OPERA HOUSE.

LIMA, O., August 5, 1883.

Editor New York Mirror: I notice in your last issue that Mr. Faurot informs your readers that my contract expires Sept. 4, and that he will not ratify contracts made by me after that date. I wish to assure you that my contract runs until Nov. 5. That it is not now or never has been necessary for Mr. Faurot to ratify any contracts made by me. An injunction restraining Mr. F. from further foolishness has been granted me. Very respectfully,

GEO. W. WILLIAMS,

Manager Faurot Opera House.

A SLY "AD."

4 EAST TWENTIETH STREET,

NEW YORK, August 4, 1883.

Editor New York Mirror: Since I have devoted myself for some years to the artistic embellishments of the stage in England, and as I believe spectacular drama has as many admirers in New York as in Paris, I should much like to know how it is possible to spend on a show piece the sums reported and read of in the columns of your contemporaries, when the runs are not as long as in London and the prices of stalls less than in the greatest capitals of Europe.

It is very probable that my name is unknown in America, though some of my work has already been before the public of this city in *Sardanapalus*, *Henry V.*, *Julius Caesar* and *Leo and Lotus*, and many the offers I have had from the late Harry D. Palmer (Jarrett and Palmer) to come over and mount such pieces; but I have some reputation in the old country, as for the last fifteen years no spectacular attraction has been produced in England with which I have not been connected. It would be too long to give you an idea of the work I have done. Suffice it to say that I have designed more than six thousand original costumes in mounting *Calver's* and *Henry Irving's* revivals of *Shakespeare*, and in producing *burlesques*, *pantomimes* and *ballets* of my own. Not one of these has cost in the initial expenses a sum equal to \$50,000, and yet I am asked to believe that a spectacle is to be shortly given in New York for which \$100,000 have been laid out, while the nightly cost will reach at the lowest computation \$500, including advertising, gas, etc., etc., before the curtain rises.

Supposing there to be a run of one hundred nights, and the house to hold \$20,000, the maximum receipts must be taken for eighty-five representations before a cent can be entered on the books to profit account. I am told by Americans that the theatrical public cares nothing for art, but is drawn by lavish expense. This I heartily assert, is untrue. I see so many evidences of increasing taste, so much patronage of artists, so many well-dressed women, that I am positive that artistic excellence in mounting dramatic productions would be recognized immediately. I only hope that I

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will assemble at the Standard Theatre on MONDAY, AUGUST 20, at 11 A. M., for rehearsal.

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will assemble at the Standard Theatre on MONDAY, AUGUST 20, at 11 A. M., for rehearsal.

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Ladies and gentlemen of the above company will please report at 13 Union Square, New York, on

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and oblige H. A. D'ARCY, Manager.

REHEARSALS AS FOLLOWS:

Oliver Twist, August 14 and 15.

Adrienne Lecouvreur, 16th.

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John McCullough Company.

The members of the above company will please assemble at

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W. M. CONNER, Manager.

My Partner Company.

LOUIS ALDRICH. CHAS. T. PARSONS.

ATTENTION.

The ladies and gentlemen engaged for season 1883-4 for the above company will report for rehearsal at Windsor Theatre, New York, on Monday, August 20, at 11 o'clock A. M.

E. S. TARR, Stage Manager.

A. ZABRISKIE, Business Manager.

CALL.

The Ladies and Gentlemen of

MODJESKA'S COMPANY

will please assemble for rehearsal at the Grand Opera House, Chicago, Monday, August 20, at 11 A. M.

FRED STINSON, Manager.

WARNING TO MANAGERS

SAMUEL FRENCH & SON having purchased

for the United States and Canada Joseph Darrick's

comedy entitled

"CONFUSION,"

now running at the Vaudeville Theatre, London, hereby

warn all Managers and Actors that any infringement of

their right will be prosecuted.

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A CARD

To Managers of Combinations

Having been informed that it is reported in New York and elsewhere that Hooley's Theatre is too small for the combination of those who are in doubt on the subject the following incontrovertible statement of facts:

The season of 1883-84 commenced on August 12, 1883, and ended on July 20, 1884, being a season of fifty consecutive weeks, with the following result: Gross receipts, \$99,307; average per week, \$1,986; and 4 days if there are many theatres in the country can make a better showing.

J. K. Emmet's week of seven performances, commencing Oct. 2, 1883, netted \$9,200.25, being an average of over \$1,314 for each performance, including the Saturday matinee.

In view of these UNDENIABLE FACTS I maintain that Hooley's Theatre is not too small for any first-class combination.

Respectfully,
R. M. HOOLEY.

TIME ALL FILLED UP TO MAY, 1884.

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